

Argentina's animation
biz steps it up **p35**

Angry Birds tops digital
IP pecking order **p60**

MIP Jr. Awards shows winning
applause from global kidnets **p82**



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A publication of Brunico Communications Ltd. SEPTEMBER 2011



**26x30'
EARLY
2012**

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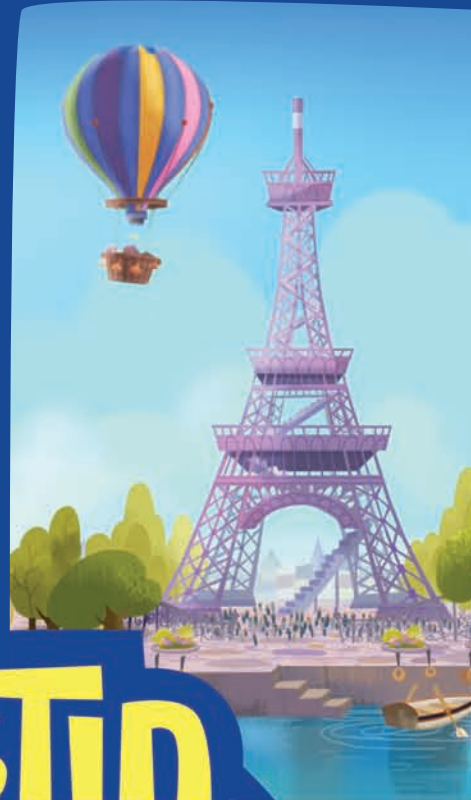
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Cover Our editorial cover features a character from Paris, France-based TeamTO's new action-comedy series *Jade Armor*, which is set to debut at Cartoon Forum. International and event copies, meanwhile, sport an ad from FremantleMedia Enterprises for new animated series *Tree Fu Tom*.

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MOONScoop

The fast and the furious

The act of creating—even something as seemingly straightforward as this editorial page—rarely comes easily. For the better part of the day, I've been sitting staring at the screen, pondering intermittently why US media outlets keep insisting I should care about Kim Kardashian's US\$20-million orgy of bad taste—also known as her wedding—as though they were getting kickbacks from the bride herself. The reason for her celebrity remains to me an enigma, wrapped in a riddle that's ensconced in a sea of bad Botox treatments.



However, delving into the Kardashian, uh, mystique is what led me to thinking about how difficult it is to create unique entertainment that will resonate in popular culture longer than 12 to 18 months. (Yes Kim, I'm betting your days are numbered and it might be time to give Paris Hilton a call—she's not doing too much these days.) And in the kids and family space, we've got a whole new crop of properties that have Disney-sized intentions when it comes to forging lasting brands and avoiding the label of fad.

Led by Rovio Entertainment's Angry Birds, this group of digital/viral IPs was certainly the talk of Licensing Show in June. (See senior writer Gary Rusak's "Challenging Characters," page 60.) After a succession of web-based properties over the last decade tried and failed to make a lasting impression off-line, the class of 2011 seems to be cutting through—getting historically reluctant retailers to take a chance on licensing programs that aren't driven by a TV series, film or book. I think this is only half the battle if their hope is to have their IP achieve evergreen status à la Mickey, as suggested in Gary's piece.

While several of these new IP owners insist that they're turning the concept of narrative—the back-story that keeps many an evergreen character compelling—on its head and creating new ways of connecting with kid consumers, I'm not sure this is entirely possible. The love of stories and narrative is pretty much hardwired in human beings and, fun design-driven games notwithstanding, it's as hard to shake as the good ones are to create. I will reserve judgement, but those 2.0 versions are going to need more than more bells, whistles and updated software if they hope to be serious contenders to the Mouse.

Cheers,
Lana

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VP & PUBLISHER
Jocelyn Christie
jchristie@brunico.com

EDITORIAL

Lana Castleman Editor
lcastleman@brunico.com

Kate Calder Senior Writer
kcalder@brunico.com

Gary Rusak Senior Writer
grusak@brunico.com

Wendy Goldman Getzler Senior Online Writer
wgoldman@brunico.com

Writers and Contributors

Jim Benton (Bloomfield)

Amanda Burgess (Toronto)

EurodataTV (Paris)

Insight Kids (New York)

KidSay (Olathe, KS)

Nickelodeon Kids & Family (New York)

NPD EuroToy (London)

**BUSINESS DEVELOPMENT
AND ADVERTISING SALES**
(416) 408-2300, 1-800-KID-4512

Myles Hobbs Associate Publisher
mhobbs@brunico.com

Kristina Ejem Account Manager
kejem@brunico.com

Vakis Boutsalis Marketing Coordinator
vboutsalis@brunico.com

CREATIVE

Creative Director Stephen Stanley
sstanley@brunico.com

Art Director Andrew Glowala
aglowala@brunico.com

Production/Distribution Coordinator Robert Lines
rlines@brunico.com

AUDIENCE SERVICES

Director of Audience Services and Production
Jennifer Colvin jcolvin@brunico.com

Assistant Audience Services Manager
Christine McNailey cmcnailey@brunico.com

CORPORATE

President & CEO Russell Goldstein
rgoldstein@brunico.com

VP & Editorial Director Mary Maddever
mmaddever@brunico.com

VP of Finance & Administration Linda Lovegrove
llovegrove@brunico.com

VP & Chief Information Officer Omri Tintpulver
otintpulver@brunico.com

VP & Realscreen Publisher Claire Macdonald
cmacdonald@brunico.com

Customer care

To order a subscription visit www.kidscreen.com/subscribe
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please contact us by e-mail: kidscreencustomer@brunico.com
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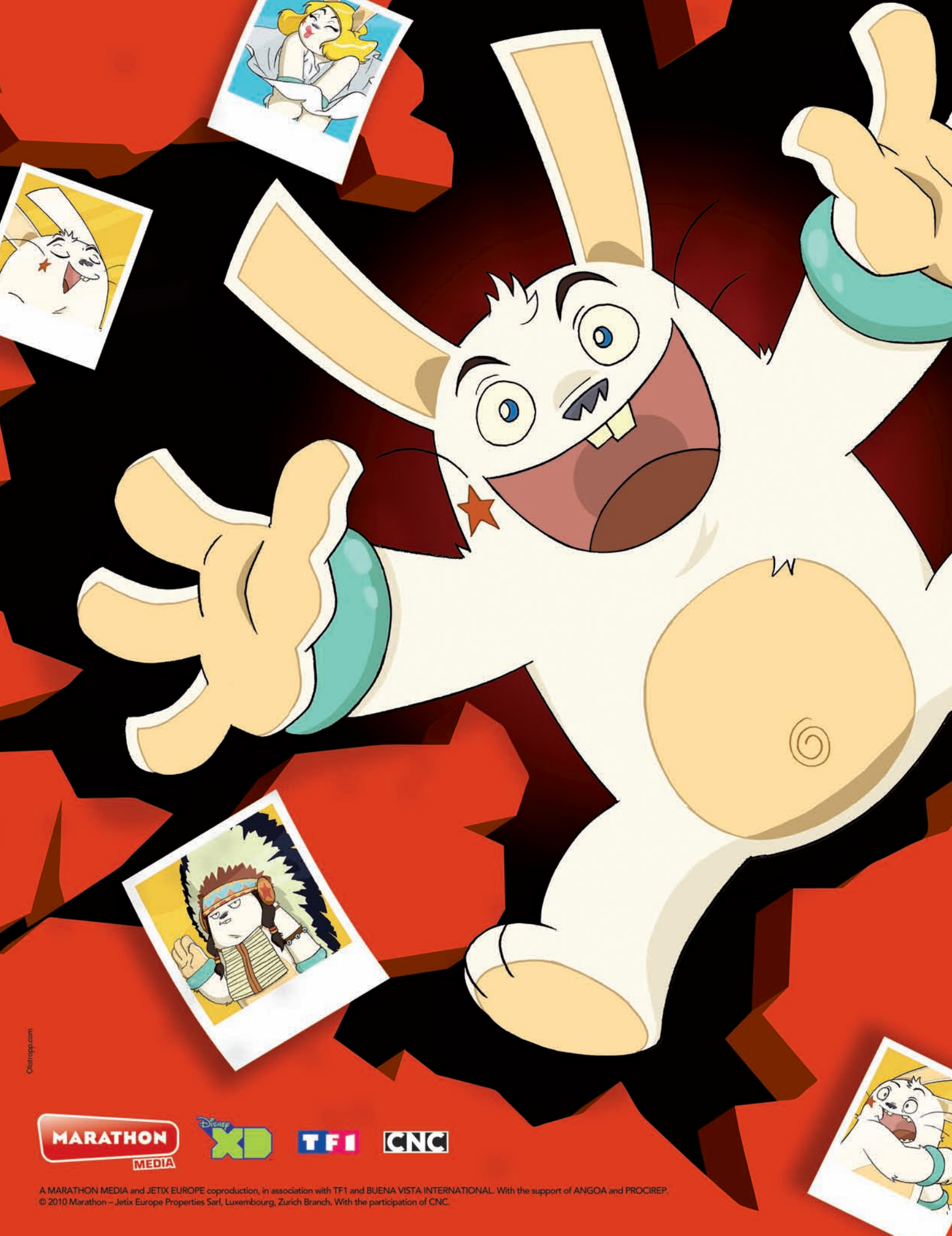
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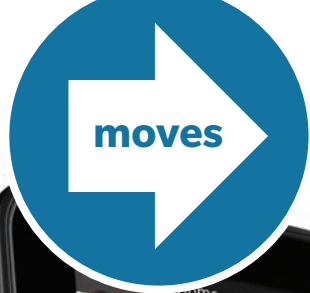
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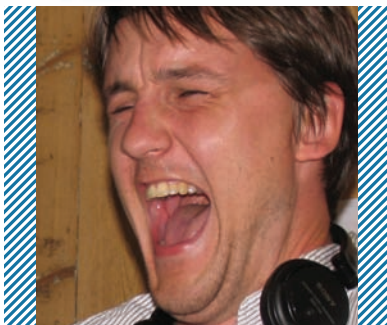
The List

Five things on our radar this month



1 Google gets into hardware

Google completed its largest-ever acquisition this summer, forking over US\$12.5 billion to buy Motorola Mobility, the handset maker whose biggest competitors are HTC and Samsung. The move took even those in the know by surprise, spurring a 2.6% dip in Google stock prices. However, analysts have since pointed to Motorola's stockpile of more than 17,000 mobile-related patents and manufacturing capability that give Google a competitive advantage in an area that experts agree will only grow. (Google CEO Larry Page is looking at you, Jobs.) Perhaps the biggest upshot of the deal—and one that's barely been explored—is that the move will bolster Google's TV offering. Motorola is one of the largest suppliers of set-top boxes to the cable industry and the search giant is hoping the purchase will give it a leg up in the lucrative race to facilitate seamless family-room media consumption.



2 The changing face of toons

The science of animating emotions like elation, anger and jealousy just got a little more exact. Disney has teamed up with Carnegie Mellon University to develop a process for animating the most expressive faces yet. Using motion-capture footage that pinpoints and subdivides key facial regions to build a full 3D model, it's now possible to alter just one part of an expression—say, a raised eyebrow—instead of having to manipulate the whole face.



3 Retail rising?

Although the downgrade of the US credit rating wasn't great for an economy that is still sputtering, there was some good news. According to the US Commerce Department, retail sales climbed 0.5% in July, the biggest increase experienced since March, and better than the forecasted 0.2%. While tickertape parades are not in the offing, any sign of positive growth is welcome news for what's still the world's biggest consumer products market.



4 Leave those Muppets alone

On the heels of New York legalizing gay marriage, a US activist group petitioned to "let" Bert and Ernie get married. Sesame Workshop responded that they are Muppets and have no sexual orientation. Besides, we all know they're more like curious five-year-olds whose only obligation is to help kids learn—and maybe foster a love for the finer things, namely rubber duckies and bottle caps.



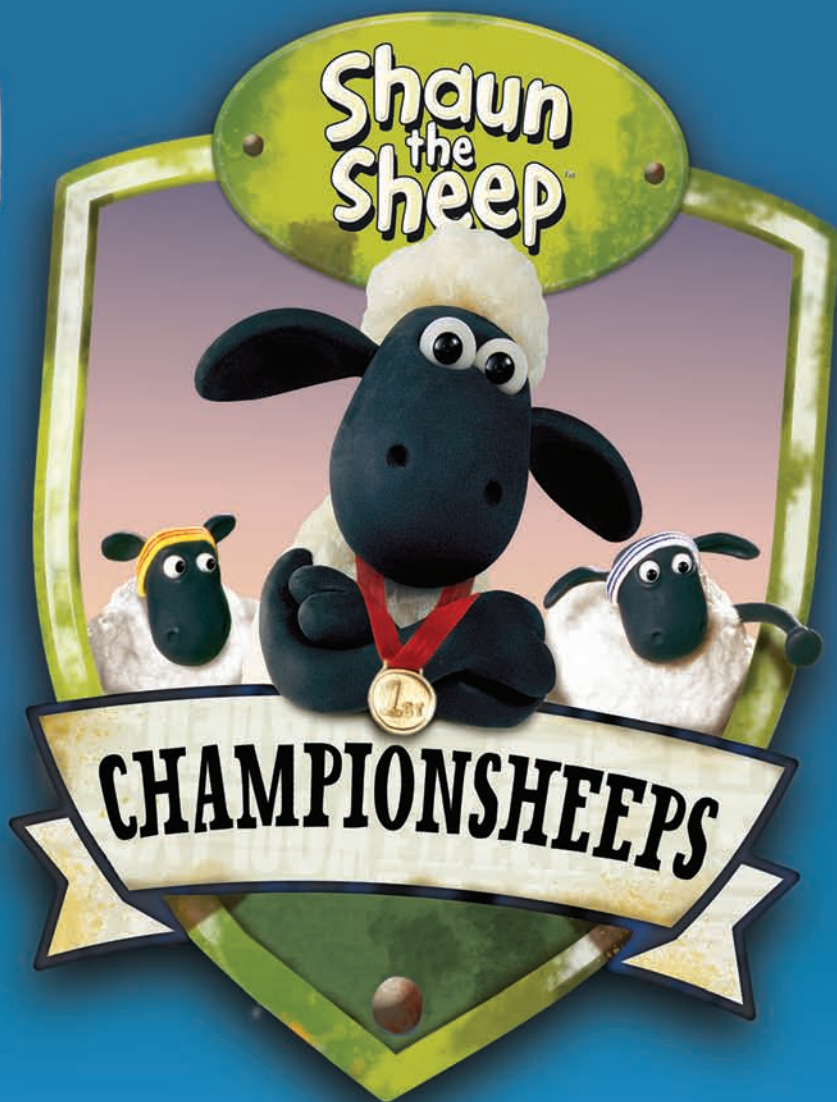
5 Cooling consoles

With monthly in-store sales of video games touching their lowest point since 2006 this past July, it's clear that console culture is changing. Not helping those fears is news of Nintendo slashing the price of its 3DS handheld by 40% and publisher THQ shedding 200 jobs amidst closing video game development studios. The silver lining? Well, you can probably find it in near your iPhone.

 To keep up with the news as it happens, check out Kidscreen.com daily.

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HotStuff

Back at bat

Bill Schultz hits it big with a new company and three animated projects in the works



Home Plate's first preschool series, *Wish Come True*

Who Bill Schultz, CEO of L.A.-based Home Plate Entertainment. After a decade-long stint at Moonscoop, the Emmy Award-winning animation exec launched the company a year ago in answer to what he saw as a need to create a partner-driven entertainment company in a constantly evolving and geographically shrinking animation industry. "To me, it's about the talent and not about where you do the work," says Schultz. "The evolution of digital technology has also allowed collaboration across the globe to be effective." So on a daily basis, his team of six employees taps an international talent pool that includes storyboard artists in Canada, prop designers in Europe and story editors in Australia. The company's emphasis on collaboration trickles down to its very name—a baseball metaphor that shows how animation is just as much a team effort as America's favorite pastime.

You might recognize... One of Home Plate's upcoming projects, *Wild Grinders*, which recently sold to NickToons US and will bow on the network next year. The 26 x half-hour animated series, aimed at kids ages six to 11, was created by skateboarder and MTV personality Rob Dyrdek, who will also voice the series. Moonscoop, meanwhile, is handling the licensing and distribution.

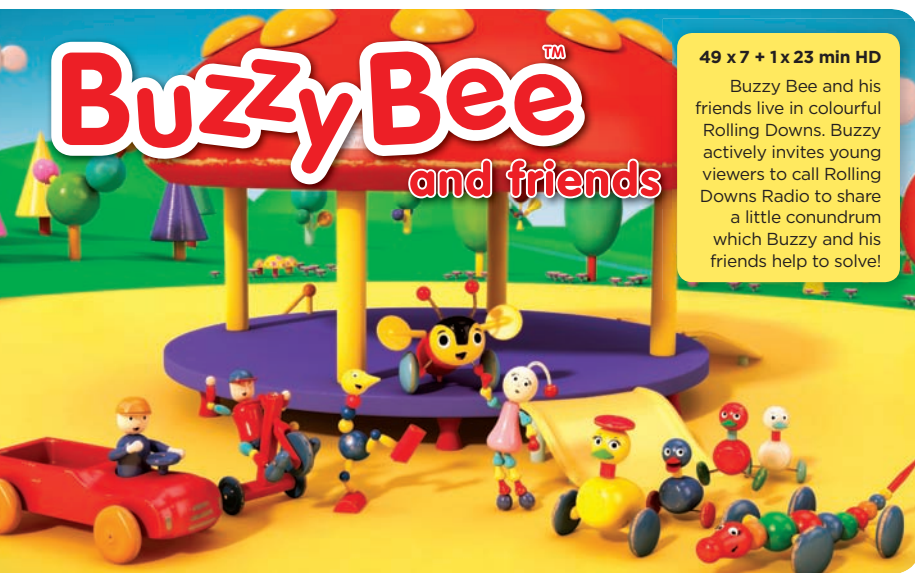
Creating a stellar season Schultz believes that the amount of work Home Plate has lined up in just a year proves that you don't have to be a big studio to get things done. "It's still a tough marketplace and I have respect for anyone making any shows, but as an indie you're flexible and able to work in a collaborative environment," he notes. Of course, choosing the right partners isn't always as easy. Schultz says he typically looks for people who are really bringing a missing ingredient to the table, whether it's on the creative, finance or production services side.

Next up In addition to *Wild Grinders*, Home Plate's *I Was a Teenage Fairytale Dropout* is heading into production with Anima Studios, SLR Productions and Telegael. Set for a late 2012 delivery, the tween series is a contemporary take on the lives of the teenage spawn of famous fairytale characters. And for the preschool set, CGI music-based *Wish Come True* is currently in development and aiming for delivery in 2013. —Wendy Goldman Getzler

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Tati's Hotel

26 x 15 min HD

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September 21-25

Ottawa International Animation Festival
Ottawa, Canada
animationfestival.ca



The largest of its kind in North America, the animation festival attracts filmmakers and cartoon fans from around the world. With an average of more than 27,000 attendees, expect Canada's capital city to be just as animated as when Will and Kate touched down in early July (well, almost).

October 1-2

MIP Junior
Cannes, France

mipjunior

www.mipworld.com/en/mipjunior

A precursor to MIPCOM (October 3 to 7), MIP Junior serves as an international showcase for kids programming screenings. More than 40,000 screenings, 1,000 titles and 600 companies are expected to make an appearance this year. Be sure to keep an eye out for the Kid's Jury results on the 2nd, where real kids select the winners from a group of finalists in the Preschool, Kids and Tweens categories.

October 26-27

iKids at the App Developers Conference
Santa Clara, California
appdevconf.engagedigital.com



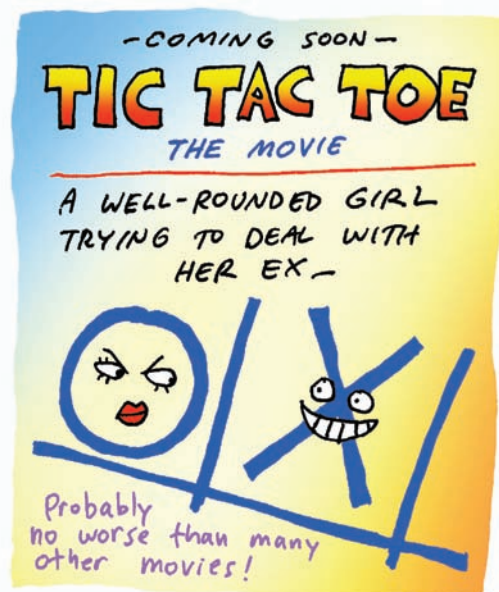
Kidscreen is programming an iKids conference track at this event that covers all things apps—including development and business models. With an estimated attendance of 800 to 1,000, the conference and expo brings together major brands and media, social networking, mobile and consumer electronics players. Coverage includes mobile devices, tablets, TV and other internet-connected devices. And Kidscreen readers are in luck. Enter promo code **KSVIP** to save \$100 on the All Access badge. If you need to find developers, this is a great place to start.

➔ A full listing of Industry Events is available at kidscreen.com/events



Cartoon

By Jim Benton



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so much that we
wanted to share and
perhaps inspire a
chuckle as preparation
for the non-stop
gabfest that is
MIPCOM gets
underway



Drill it, Dial it, Deep-Dive it

OK guys let's brain-dump
It's time to get pumped!
We're talking brand DNA
I need everybody's say

Let's call a town hall
You can jump on the call
I'll patch you in and see
If you can share your deck with me

Stick with us; stay focal
We can make this show go glocal!
Let's discuss it offline
Just one more time...

How we gonna build the scaffolding
For this pre-schooly-tween thing?
Where's our take-away moment?
When's the tentpole event?

How's about a fish-out-of-water comedy
With a go-to value-add strategy?
We're after a show-stopper
A darned big cord-cutter!

Let's connect with the nation
Through every iteration
Consumer touch-points are key
We can mindshare, we CAN agree

Stick to the roadmap
Til it's all buttoned up
We've just got to tackle
Achieving that squirkle!

If it's not synergistic
Be brave and just park it
Stay on message, keep calm
We can just ride the storm...

Once over the hurdle
We'll do a round circle
So if you start losing tack
Make sure you push back

It'll take some deep-diving
Just drill down and keep striving
Go for 360 degrees
And a big bluesky piece

It's about vertical integration
Touching base at every station
This is cross-platform time
Transmedia down the line

We're aiming for buy-in
Best of breed's always win-win
Let's value-add with care
Repurpose this with flare

I need your elevator line
Let's really dial it up this time!
We've gotta think outside the box
This show is really gonna POP!

—Alix Wiseman

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MIPJUNIOR'11



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Four and a Half Friends
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Capture the Flag (90')
Animation, Suitable for all ages
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Escape Hockey (26 x 26')
Animation series, 6-12 year olds
ENNE ENTERTAINMENT
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Socks (52 x 7')
Animation series, 4-7 year olds
FINDING4YOU
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Lucky Fred (52 x 11')
Animation series, 6-12 year olds
IMIRA ENTERTAINMENT
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Chuck Chicken (52 x 11')
Animation series, 7-11 year olds
NEPTUNO FILMS
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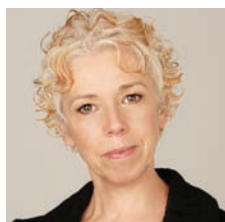
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Jelly Jamm (52 x 11')
Animation series, 4-6 year olds
VODKA
www.vodkacapital.com



Let's Go Pocoyo (52 x 7')
Animation series, 3-6 year olds
ZINKIA
www.zinkia.com



A lifelong interest in storytelling led **Nancy Kanter** into the film industry. But a desire to exert more creative control, and a chance meeting with Rich Ross, drew her into the world of kids TV.

Keeping the story front-and-center

The gig SVP of original programming and GM of Disney Junior Worldwide, a post she took just this past February as Disney prepares to launch a 24/7 Disney Junior channel state-side in 2012 and transitions existing international Playhouse Disney nets to the new moniker throughout this year. Content development and production for the preschool brand is still a big part of her expanded role at Disney.

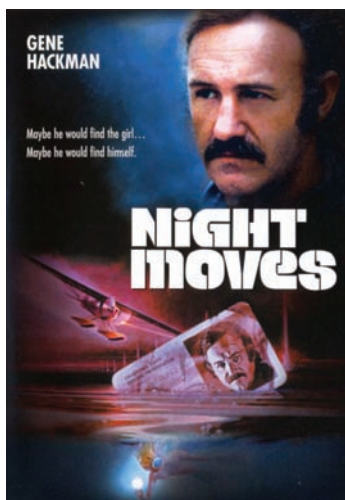
Very tuned in Kanter grew up in Long Island, New York, as the oldest of five children. Her mom was also a preschool teacher, so it seems looking after the development of young kids runs in her blood. Moreover, she says TV was a big part of her life as a child, right into her teenage years. “I remember when the fall TV schedules were released and they would send you these glossy pamphlets about all the new shows,” she says. Along with her sisters, Kanter would pore over the printed material, setting her viewing priorities for the upcoming season.

Staying in the picture What drove Kanter’s early fascination with television was really a love of storytelling that translated into an interest in filmmaking when she got older. She pursued a degree in theater and film at New York’s Hunter College in the mid-’70s, nabbing an internship in the film editing department on Arthur Penn’s now classic thriller *Night Moves* (which starred Gene Hackman) and ended up getting hired to work on the film after she graduated. For the next 15 years or so, she worked her way up to full film editor status.

Changing channels For as much as Kanter enjoyed her film career, she says she eventually realized her personality wasn’t “entirely suited for editing, where you sit in a dark room, largely by yourself, trying to implement everyone else’s vision.” In an effort to exert more creative

control, Kanter got into producing, and her first effort was a 1990 After School Special for US broadcaster ABC called *Stood Up!* In a plot that would likely still work for a modern-day tween sitcom, the made-for-TV movie told the story of a girl who sued her date after he failed to show up to take her to prom. From there, she worked with Sesame Workshop for nearly a decade, producing *Sesame Street* specials and DVD content. Finally deciding to stop her bi-coastal commute (she was living in L.A. with her family, working in New York), she took a meeting in 2001 with Disney Channel’s GM at the time, Rich Ross, that had been set up by a mutual friend. The rest is pretty much history.

Leadership lessons In the decade that she’s been steering the development of Disney Channel’s preschool programming, Kanter says one of the most important things she’s learned about leading a team is to hire people who are going to make you look good. “It goes back to when I was a producer,” she notes. “You want to pull together the best people you possibly can and then say, ‘Go and do what you do,’ and make them feel empowered and excited to do their best work.” —Lana Castleman



Out of Office

Tales from the frequent fliers club



Philippe Soutter

CEO, PGS Entertainment



1. In my carry-on

you’ll find an iPod, iPad, Bose noise-reduction headphones, laptop, notepad and eye mask. But I have to confess, I only use the eye mask.

2. My go-to gadget

is an Akashi multi-charger that can handle three USB and four regular plugs, so you don’t have to decide between charging your cell and your computer.



3. On the fly

I’ve learned the later you arrive, the faster you check-in.

4. Preferred in-air tunes

Nina Simone’s greatest hits.

5. Best in-flight food

Anything you buy outside of an airplane!

6. Best power-lunch

The PGS villa in Cannes, of course.

7. Window or aisle?

Aisle—to be the proud, exclusive owner of one armrest.

With a new capital investment from Vista Equity Partners in hand, indie producer/distributor MarVista Entertainment is ramping up on the production and acquisition fronts while bidding farewell to founding partner and president **Michael D. Jacobs [A]**, who is resigning at the end of the year to pursue other interests. **Robyn Snyder**, who's just been bumped up to the newly created post of EVP of production, is taking on oversight of all series and feature film work. The move expands Snyder's

and **Samantha Clapham**, product development executive. Despite numerous layoffs and rumors of an impending sale, the company remains optimistic as Roary the Racing Car products are launching at US Toys 'R' Us stores in 2012.

Over in France, FremantleMedia is sharpening its focus on the local market and **Monica Galer [B]** has been tapped as president of the company's French division to lead the charge. Galer, who has worked in a dual capacity for FremantleMedia for the past two years, will concen-

of ViMN's wider Emerging Markets business, including the international rollout of Viacom Blink! following the new channel's launch in Poland last month.

State-side, Saban Brands, the home of Power Rangers and Paul Frank, is expanding its digital content, social media and interactive activities with the formation of a new digital department. Saban Brands Digital, led by **Frederic Soulie**, **Dan Silberberger**, **Chris Thomes** and **Marni Landes**, will develop new digital products in support of the company's

Marni Landes, meanwhile, is getting busy implementing strategic online campaigns and driving traffic to Saban Brands' websites.

In licensing news, Spanish prodco Imira Entertainment is growing its licensing division with the appointment of **Julian Barbier [C]** as head of licensing. Barbier joins Imira from licensing agency Biplano in Spain, where he handled accounts for DreamWorks Animation, Nickelodeon and Sony Pictures. At Imira, he will be tasked with growing the company's properties in

to the newly created position of VP of international product development. The appointments come as Scholastic International, which currently produces books and teaching materials for schools, looks to grow its presence in emerging markets. For her part, Perkins is working with Scholastic's domestic product development teams to create programs that can move from the US into international markets.

There's been a bit of moving and shaking at licensing industry org LIMA. Following the early June departure of

people



previous role as SVP of development and production.

In other departures, Chapman Entertainment co-founder, MD and executive producer **Greg Lynn** has moved on after the London-based company restructured across all lines of business. Company co-founders **Keith Chapman** and **Andrew Haydon** will stay put. Valerie Fry steps in as commercial director, with responsibility for licensing and marketing, with the support of **Clare Wiggins**, head of marketing and live events,

trate solely on the overall management, strategy and business development of the French company. The TV exec joined FremantleMedia in April 2002, having previously worked for Endemol and RTL.

Heading north, Viacom International Media Networks (ViMN) has upped **Nicholas Walters** to VP and GM of ViMN Russia and CIS, where he will manage the company's newly opened Moscow office. Walters is responsible for the entire operation and will also continue to oversee the development

brands while also leading digital efforts in new business development, including video games, mobile apps, websites, social media and eCommerce. As VP of digital content distribution, Soulie is responsible for the overall licensing strategy of Saban Brands properties in the home video, online video, video games and software categories. Silberberger, VP of digital, is looking after operations, business development, product development and marketing for the department. New digital marketing manager

Spain and Portugal, as well as managing an international network of licensing agents for Imira's slate of entertainment brands.

And to help manage Sesame Workshop's new master toy relationship with Hasbro, which it took over from Fisher-Price this year, **Jennifer Ahearn [D]** joins the nonprofit as VP of licensing and strategic partner relations. She's coordinating worldwide marketing with Hasbro, analyzing sales activity by territory and working with the Workshop's Education and Research team to ensure that its educational goals are factored into the product development process.

Moving over to the consumer products category of publishing, Scholastic has tapped **Anne Boynton-Trigg** to expand international sales penetration in both mature and emerging markets, replacing **Edie Perkins**, who got promoted

former SVP of marketing and new business development **Jennifer Coleman**, the association tapped licensing vet **Adam Berg** as its SVP of membership and new business development. Berg is heading up LIMA's membership growth strategy and is responsible identifying and developing opportunities. He hails from trademark licensing firm Equity Management, where he most recently served as SVP of licensing sales.

Not quite licensing, but a close cousin, Twentieth Century Fox has named a new SVP of marketing and promotions. **Zachery Eller** stepped into the role early last month and is now overseeing the studio's domestic marketing and promo ops. The 10-year Sony Pictures Entertainment vet served most recently as VP of international promotions and licensing, looking after activities in more than 70 territories.

3 Things You don't know about...



Olly Tyler

Head of Animation, SquareZero

1. I delivered two of my three children at home without the presence of a midwife.
2. When I was a distance runner, I was wrongfully arrested as a Soho cat burglar.
3. I once had Prince Edward as a client.

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Catmandu's animated feature film *Metegol* (Foosball 3D) is slated for delivery in 2012

Breaking the mold

Upstart animation studios in Argentina are pushing beyond service work to forge a new content creation hub—and their plan seems to be working

BY KATE CALDER

For the last decade, Argentina has been building a reputation as an affordable animation service hub in Latin America owing to a combination of quick turnaround times, affordable rates and a solid, if small, talent pool.

"We became very cheap, and companies came here because they knew there was an industry of talented people," says Gaston Cami, VP of international sales and co-productions at Buenos Aires-based Illusion Studios,

who remembers the economic crisis at the beginning of the 2000s and the devaluation of the peso that followed. That's when he figures animation service work took flight, drawing a large chunk of its clientele from the advertising industry, and Argentina grew to be the world's fourth-largest commercial producer of animation.

Over the last five years, however, a handful of Argentine studios have been breaking out of the service mold and striving to forge international co-productions and drive interest in their own original projects. Expotoons—the four-year-old Argentine animation festival run by Buenos Aires-based Encuadre Studios—has definitely been helping things along. In 2009, the festival hosted Cartoon Connection, funded by MEDIA (the group behind Cartoon Forum), that brought together Argentinean prodcos and other Latin American studios with producers and buyers from Europe. And this year, Expotoons fronted a delegation of eight Argentine animation studios to Annecy supported by the Argentinean Chancellery, Exportar Foundation and the Argentinean Chamber of Audiovisual Exporters (CAEA). In November, Expotoons will hold its fifth edition in Buenos Aires and is currently fielding strong interest from the Asian market.

Illusion's Cami was among the delegation at Expotoon that got to pitch his studio's animated feature, *Eva*, based on the life of the infamous Eva Perrone, to an international committee. Active in CAEA, Cami is working to secure subsidies and tax incentives from the government. "We don't have the umbrella like Brazil or Mexico, and we're working to gain support to grow the industry in the coming years," he says.

Though the animation industry doesn't have the advantage of significant government support, several Argentine producers, including Illusion Studios, are pushing into the international marketplace and moving ahead with creative business models that are slowly making the country a territory to watch.

Illusion Studios steps it up

With 120 staff members and a roster of animated and live-action TV shows, movies and online content it's made, Illusion is one of the biggest production companies in Argentina. Four years ago, the prodco secured a cash infusion from a Buenos Aires-based private equity fund and was then able to invest in new animation software and equipment, beef up its animation team and revamp its mandate.

"We realized we could not continue doing one movie a year for the Argentine market," says Cami. "We wanted to focus on co-producing with the rest of the world." In 2008, the company partnered with Spain's Perro Verde Films and Halifax, Canada's Copernicus Studio to produce the animated film *Boogie*. And it also teamed up with Fandango Animation in Toronto, Canada to make tween comedy series and feature, *Valentina*. The studio then struck a co-production deal on toon *Doodle Bops Rockin' Roadshow* with Canada's Cookie Jar Entertainment in 2009. (Canada handled pre-production and sent the animation work to Illusion.)

The studio has also had its hands full producing animated features over the last four years, including *Gaturro*, a

Making contact in Argentina

Trade organizations

AACA – Asociacion Argentina de Cine de Animacion
Oscar Desplats, president
www.aaca.com.ar

Expotoons
Maggie Stagnaro, artistic director
54-114-785-3455
www.expotoons.com

INCAA – Instituto Nacional de Cine y Artes Audiovisuales Argentina
Liliana Mazure, president
www.incaa.gov.ar
54-114-383-8429

Gobierno de la Ciudad de Buenos Aires – Programa opcion Audiovisual (The Bureau of Creative Industries of the City of Buenos Aires)
Eduardo Macchiarelli
audiovisual.mdebuenosaires.gov.ar
54-114-126-2950

Animation studios and producers

Amblagar Studio
www.amblagar.com
54-221-427-7044

Astrolab Motion
Federico Badia, director
www.astrolabmotion.com
54-114-369-4130

Ayllu Animaciones
Juan Antin, director
54-114-798-0537

Caja de Ruidos
Martin Lachman Ezequiel, CEO
www.cajaderuidos.com
54-114-702-5510

Caramba Estudio
Ariel Lopez Verdesco, director
www.caramba.com.ar
54-114-779-9585

Desplats Animation
Oscar Desplats, president
54-114-671-1210

Dosve
Fernanda Valentini, creative director
www.dosve.com.ar
54-114-781-0033

Encuadre
Rosanna Manfredi, president
www.encuadre.com.ar
54-114-787-3500

Illusion Studios
Gaston Cami, VP of international sales and co-productions
www.illusionstudios.com.ar
54-114-717-2000

Hook Up Animation
Gonzalo Azpiri
www.hookupanimation.com
54-114-543-6446

Metrovision
Maria Laura Moure, CEO
www.metro.com.ar
54-114-856-6290

Nannimacion
Silvia Nanni, partner
www.nannimacion.com.ar
54-114-522-6807

Remo Animation Studio
Gonzalo Mena, executive producer
www.remostudio.com
54-114-797-9969

Tercer Ojo Group
Victor Blasco, director
www.tercerojogroup.com
54-114-644-2494

co-production with studios in India and Mexico. The series is based on a well-known Argentine character and may also become a TV series. Next up is *Don Gato*, which features the lead character from 1970s Hanna-Barbera cartoon *Top Cat* and will be ready for theatrical release in September.

"Unfortunately, we don't have any government help for TV series in Argentina," says Cami. So putting money into a show like *Doodlebops* required private investment.

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Illusion Studio's original shorts are
set to air on its new TV block and
online at www.illusionpark.com

Illusion, however, is able to set up 90% of its slate as co-productions, which Cami says includes in-house generated projects, as well as investing in content like *Don Gato* and negotiating revenue-sharing deals.

Diversification is sustaining that level of investment, which is why Illusion has an advertising arm as well as live-action co-productions in the works that include *Sueña Conmigo* (*Dream With Me*), a tween telenovella for Nickelodeon and Televisa, and *Peter Punk*, a 26 x half-hour series for Disney.

Illusion is also about to stretch its remit by entering into broadcasting with a daily kids programming block slated to air between 6 a.m. and 8 a.m. on Argentina's free-TV channel America 2. Launching at MIP Jr. this month, Cami says the block will be a mix of Illusion's original series and acquisitions that target kids ages four to nine. It already includes *Pocoyo*, *Plazo Sésamo*, *Miss Spider*, *The Backyardigans*, *Johnny Test*, *Elmo*, *Bernard* and *The Doodlebops*. And Illusion is producing 103 x three-minute eps for an original channel-branded show.

Infusing Hollywood values with local flair

"We are working with the government to make them understand that this is an industry with a lot of potential, but we need the support system to make it grow," says Buenos Aires-based producer Diego Rosner. Last year his company L'Orange Gutan produced a mixed-media pilot that he took to Annecy. Spain's Elastic Rights has come on-board as an international distributor, and Rosner says he's on the brink of teaming up with co-pro partners in Canada and France to do part of the 3D work, as well as a studio in Asia to take on the heavy animation load.

"When you're producing a series of more than 500 minutes, you have to optimize the process," says Rosner. "And having a limited talent pool, we don't want to commit to producing the whole thing in Argentina with that kind of schedule," he adds.

Besides, Rosner's got a big chunk of that pool locked up in production of an animated, stereoscopic 3D feature film being produced by his animation studio Catmandu. (At more than 120 employees, Catmandu has imported DreamWorks

➤ CONTINUED ON PAGE 46

Pipeline

Ones to watch at this month's Cartoon Forum

preschool

Cosmo Namesake heroine Cosmo lives with her mom, dad, little brother and a super computer. She's a lot like most other five-year-old, except her family lives on the moon and she goes on adventures to explore planets in the solar system. Among other things, Cosmo and her father travel to Mercury to collect orange rocks for the garden, go mountain climbing on Mars, and find ice in Saturn's rings. Each episode shows the preschooler identifying planets and revealing amazing facts. The series also features a live-action astronomer who breaks into the story to provide scientific snippets.

Studio: Monster Animation & Design (Dublin, Ireland)

Style: 2D digital animation

Format: 13 x 26 minutes

Budget: US\$2.5 million

Status: Monster is heading to Sopot, Poland with Irish pubcaster RTE as its sponsoring broadcaster for Cartoon Forum, where the studio will be looking for pre-sales, distribution and possibly a co-production partner.



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preschool



Boj & Buddies As the new kid in town, Boj, a rodent-like, nocturnal Australian bilby, finds himself in some peculiar situations when his family emerges from its underground burrow to see the world above ground for the first time. Boj doesn't understand city life, even in the friendly town of Giggly Park. And his own upside-downy, topsy-turvy ways—including a penchant for mud—are equally confusing to his new friends, which makes for many messy and silly misunderstandings. Just like preschool children, Boj and his pals are discovering the differences in people around them and learning the foundations of good social behavior. Music also plays a key role in the series, with a new song featured in every episode. In addition, Pesky has tapped UK celeb singer Jason Donovan to voice Boj's musical bilby dad.

Studio: Pesky (Lewes, England)

Style: 2D animation

Format: 50 x 11 minutes

Budget: US\$5.7 million

Status: Boj has strong interest from CBeebies, its Cartoon Forum sponsor, and Pesky is looking to either secure presales and distribution in the UK or possibly find an Australian co-pro partner.

preschool



Oscar & Hoo Inspired by a series of books about an imaginative boy and his best friend, a little cloud named Hoo, this toon finds Oscar telling his fluffy companion all about the ways of the world, even though his theories are sometimes wrong. And Hoo is always ready to lend a helping hand and share in subsequent comic adventures that often go awry. Hoo can also shift shapes to show how he's feeling, whether it be happy fluffiness, dark gloominess or even a curious giant question mark. Not surprisingly, each episode hangs on imparting a lesson in emotional intelligence and empathy.

Studio: Frog Box (Paris, France)

Style: Illustrative 2D animation

Format: 52 x 11 minutes

Budget: US\$7.9 million

Status: As a project from eOne Family MD Olivier Dumont's Paris-based prodco Frog Box, the international entertainment company has sponsored the series and is on-board for distribution and consumer products licensing. Fellow Parisian animation studio Les 3 Ours has confirmed interest in taking on designs and animation.

blah...

awesome

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Based on the books "Grenadine and Peppermint" published by Editions MILAN,
created by Colonel Moutarde in collaboration with Trol, Duméz and Marmelade

kids
6 to 12



Jade Armor An ancient magical suit of armor made of jade that gives its owner massive powers, and a mission to keep it out of the hands of evil, are the driving forces behind the series' plot and the rich back story of a companion MMORPG being produced in tandem with digital partner Two Tigers in Taiwan. At the center of the story are 15-year-old O'Yang, a geeky gamer who has mistakenly come into possession of the jade armor, and teen girl Cho Yu, whose family legacy has protected the suit through the ages. Together the pair fights off evil while keeping up with the trials and tribulations of making it through high school. Along the way, they have the support of Beasticons. These animal gods look like ordinary house pets, but transform into fierce fighting beasts, if necessary, and also serve as comic relief. TeamTO's associate producer Perrine Gauthier adds that the ongoing banter between the two main characters brings even more comedy to the scripts.

Studio: TeamTO (Paris, France)

Style: CGI animation

Format: 52 x 13 minutes

Budget: Approximately
US\$425,000 per half hour

Status: Heading into Cartoon
Forum, TeamTO has Disney
Europe as its sponsoring
broadcaster, and the team
will be looking for a French
broadcaster to officially come
on-board.

kids
6 to 9



Cheese Toastie Brain Monster

Ever wake up feeling like you're not quite firing on all cylinders? Such is the fate of Cheese Toastie Brain Monster (Toastie for short), the failed experiment of a diabolical professor. Intending to create a famous malevolent monster à la Dr. Frankenstein, the panicking professor uses the first thing he can get his hands on when the evil brain he had on order doesn't arrive. Yep, you guessed it—he uses cheese on toast. The move produces a naïve monster that doesn't have an evil bone in its body. Along with loyal companion Cliff, Toastie sets out for school each day, but seems to always take the wrong bus. What results is an hilarious daily adventure that Toastie mistakes for classroom time. Always lurking nearby, however, is the evil brain that's determined to claim the body it didn't get a chance to possess the first time around.

Studio: OneHandClapping
(London, England)

Style: 2D animation

Format: 52 x 11 minutes

Budget: US\$6.1 million

Status: OneHandClapping's
Paul McKeown has a bible,
scripts and a pilot ready to go,
as well as interest from the project's
CF sponsor Cake Entertainment.
He'll be looking to secure a
broadcaster as well as bring on a
financial partner to get the series
underway.

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FOR MORE INFORMATION CONTACT:

FOR WORLDWIDE LICENSING

Paul Flett
+1 310 406 0139
Email: paulfl@skechers.com

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Kristen Van Cott
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SeaWorld splashes into kids content

SeaWorld, the brand wrapped around 10 marine-themed amusement parks across the US, has taken its first steps into the kids entertainment biz with its newly formed SeaWorld Pictures division. Family entertainment and marketing vet Scott Helmstedter, tapped as chief creative officer, says the division is an expansion initiative of SeaWorld's new parent company, venture capital firm Blackstone.

"The company has new goals and a new vision to take our message, our brand and our content outside of the parks," says Helmstedter.

Prior to joining SeaWorld, Helmstedter co-founded and served as president of L.A.-based In Motion Entertainment, where he developed and produced projects for Disney, Universal, Sony, MTV, Fox and ABC, and consulted on the production of several SeaWorld live shows.

The division launched this spring with the release of *Turtle: The Incredible Journey*, SeaWorld's first feature film for the North American market. The film follows the migration of a loggerhead turtle from hatching to maturity, and its return to its nesting grounds—a perfect fit with the division's mandate to produce content about connecting and caring for the natural world. (The limited US release to 24 theaters in late June, earned US\$2,891 per location on its opening weekend, according to online boxoffice database, Box Office Mojo.)

Helmstedter says the company is also exploring TV and animated content, which will be produced within their own divisions. At press time, he couldn't give details on the yet-to-be-named divisions or their development slates, but says there are several projects in the pipeline in-house and with partners that will be announced in coming months. Beyond that, he says the company is very focused on the kids space and will be on the hunt for new live-action and animated projects at MIPCOM next month and Kidscreen Summit 2012.

Additionally, Helmstedter says SeaWorld has plans to expand its currently modest consumer products program and further leverage its library of music and the more than 30,000 hours of film footage amassed since the first park opened in 1964. It depicts rescues, conservation activities and SeaWorld's menagerie of animals. —Kate Calder

From the company that created Fraggle Rock, Bear in the Big Blue House, Sid the Science Kid and Dinosaur Train comes an all-new preschool series airing this autumn on Sprout!

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CONTINUED FROM PAGE 38 ⇨ and Pixar alumni to lead operations as senior creatives, as well as animators from Spain, Italy, Colombia, the US, the UK and a few Argentine ex-pats, who were working in New Zealand.) It's currently making headlines in industry trades leading up to the 2012 release of the biggest film project underway in Latin America. *Metegol* (Foosball 3D) is the creation of Argentine Juan Jose Campanella, who rose to fame last year when his film *The Secret of Their Eyes* won the Academy Award for best foreign film, and *Despicable Me* exec producer Sergio Pablo is serving as the animation supervisor.

Backed by Spain's Antena 3 Films and media giant Prisa, the project has a budget of approximately US\$14 million, with Argentinean government subsidies amounting to just 3.5% of that total. Besides private investment and co-production subsidies from Spain, Catmandu has also cut deals with Hewlett-Packard and Intel, which are sponsoring all the equipment used to produce the movie.

Rosner is hoping this film will help put Argentina on the map and he's stacking the deck in his favor as much as possible. Catmandu's wrangled the best talent it could afford to produce a Hollywood-level feature and is using those resources in a way that will make it easier to attract funding from American and other global partners—or at least that's the goal.


"Also, after producing a movie like this, we can sit down with the government and talk about ways to organize more classes and courses and more tools to nurture quality talent," says Rosner.

Opening international doors

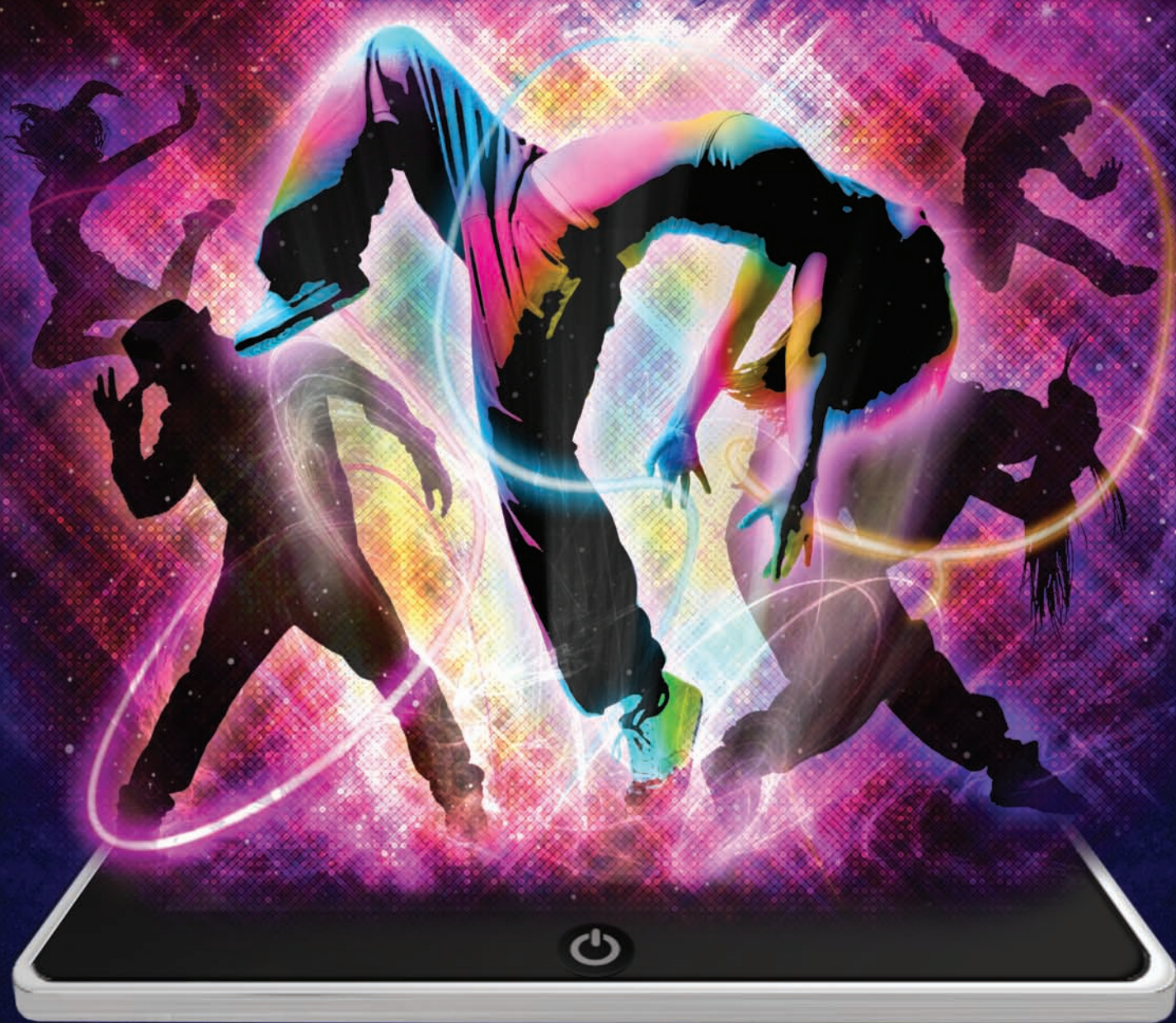
Argentina's Exim Licensing is also in the process of building up an animation arm to co-exist with its already strong licensing and live-event production businesses in Latin America. (The company has a 10-year-old HQ in Miami, Florida, and operates with international clients in US dollars.) This year, however, Exim entered the content world for the first time via a co-production with Leda Films and Mondo TV Spain. Animated core-kids series *BondiBand* has been sold to broadcasters in Latin America, including Disney XD, Banderiantes in Brazil and Televisa, and more negotiations are underway with European broadcasters. Keeping with Exim's expertise, it has extensive plans for a *BondiBand* merch program and is developing a live tour to coincide with the series' rollout.

Founder and CEO Elias Hofman explains that the series is being fully produced at Exim's flagship Argentine animation studio, with the co-producers playing strictly financial roles.

"Seeing the growth of the industry is opening more doors for co-productions, and the incentives are bigger when they are international co-pros," says Hofman. Argentina, he contends, is an ideas factory, and like Rosner and Cami, he agrees that more raw talent is needed in the territory to sustain more original work in animated series and films.

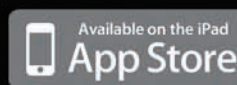
Next up, Hofman says Exim is planning to work with a Canadian company "with nice incentives from Canada" on a new series, and will also consider farming out the bulk of the animation work to a studio in India. 

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Now Trending—Media

What's bubbling up in kid content culture



Ponies for Bronies

In the year since The Hub's girl-skewing animated series *My Little Pony Friendship is Magic* launched, it has become something of a cult classic among an unlikely demo—men 18 to 35 who proudly call themselves Bronies. Jayson Thiessen, the series' supervising director, says the show generated some initial interest amongst an older set who were curious how writer and storyboard artist Lauren Faust (who was a writer on *The Powerpuff Girls*) would handle *MLP*.

Needless to say, Bronies are hooked on creating and consuming ironic fan vids that mash up *MLP* content with audio tracks from incongruous movie trailers. However, Thiessen says the show's solid archetypal characters, compelling backstories and clever humor also appeal to a fanboy sensibility, regardless of its cute pastel packaging, which has spawned countless Brony blogs and forums.

For its part, The Hub is subtly embracing the attention. A video promo for the show was a pony parody of Katy Perry's "California Gurls" called "Equestria Girls" that included a call out to Bronies. The *MLP* writing team has also included a new character, Derpy—an anonymous background-lurking pony that was initially identified and named in Brony forums. And Thiessen has even agreed to be a speaker at an upcoming Brony-con gathering.

Netflix gets into the kids game

Well aware that kids are among the most ardent TV and movie consumers, Netflix has created a kid-friendly portal called Just for Kids on its US website. The newly designed section on the Netflix site features content aimed exclusively at kids 12 and under and is organized into genres such as superheroes, princesses, dinosaurs and girl power. Kids can also click on character icons like *SpongeBob*, *Dora* and *Big Bird* to view TV shows and movies featuring that character. Just for Kids interfaces for Wii, iPad, Xbox and Playstation are planned to roll out in the next year.



Sesame gives kids, parents a look back

What's old is new again for young *Sesame Street* fans who have no idea that Oscar was orange when the show debuted 42 years ago in November 1969. *Sesame Street Classics* are now available on iTunes and include 12 episodes—four eps from each of seasons one, 10 and 20—as well as a 25-minute behind-the-scenes bonus video with pop-up facts.

—Kate Calder

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Jumping around

Israel's Hop! looks to branch into new territories with a multi-platform approach

The challenge Just over a decade old, Israel's Hop! is focusing on building its digital reach and expanding into other territories. Owned and operated by Zebra Communications, Hop! launched in 2000 as the country's first commercial-free dedicated channel for kids under seven. Airing on basic cable, it's the third-most viewed channel among the 160 found on the platform in Israel, and is seen in 90% (1.6 million) of Israeli households. Along with sister preschool channel Luli, Hop! now leads kids channels with a 28% market share in the territory, followed by Noga-owned Children's Channel (21%), Nickelodeon (16%) and Disney (13%).

The Programming Broadcast seven days a week from 5 a.m. to 8 p.m. to approximately 800,000 children ages one to seven, the channel has a solid mandate to air non-violent, parent-approved shows.

CEO Alona Abt says between 60% and 65% of the channel's programming comes from acquisitions, and adds that being an independent gives her team the freedom to cherry-pick programming from big studios such as BBC Worldwide (*In the Night Garden*) to indies like Iceland's *LazyTown*. Abt says the remaining 40% is produced in-house and includes live-action puppetry, documentaries and animation. Hop! is also co-producing an Israeli version of *Sesame Street* with Sesame Workshop, now in its fourth season.

From 5 a.m. to 7 a.m., the channel runs locally produced series, followed by an hour of before-school programming that includes shorts like in-house production *The Kuntz Family*. Throughout the day, airtime is focused on non-violent shows like *Care Bears*, *Strawberry Shortcake* and in-house series *Yuval Hamevulbal*. A two-hour evening block with bedtime programming caps off the schedule with a bedtime story.

"We're continually making improvements to adjust to the family routine," says Abt. She cites the recent re-packaging of animated shorts into interstitial segments that are active and playful during the day and calming in the evening.

Abt says she is always on the lookout for new programming and currently has shows that promote environmental awareness—particularly nature shows and series that present an ecological message—in her sights.

Digital Initiatives Hop! sees an average of 800,000 online visitors per month and is now focusing on making content available to kids on all platforms.

The net's leading series are now available in both Hebrew and Arabic via each of Israel's cellular carriers. The Hop! Group is also planning to roll out Hop!- and Luli-branded apps for Apple and Android devices in several languages this fall.

Additionally, the net re-launched its interactive channel Hop! Learning this summer to incorporate VOD offerings along with educational remote-control games that feature Hop!-branded characters. The team also overhauled the Luli website to cater to an increasingly younger user base that offers art galleries for toddlers, online games featuring the channel's characters, and informational support for parents.

Next moves Hop! is determined to expand as a multimedia brand into new regions. But rather than trying to create an international presence quickly, Abt says her team will be evaluating new territories carefully to choose ones that will be long-term revenue generators. Abt explains that the returns yielded by the old media business model built on collecting license fees from cbsat carriers have shrunk, putting even more importance on mobile delivery and touchscreen applications. "There is a new model now, and it's between us and the end-user who buys the service," says Abt. Generating online revenue, in the form of advertising on Hop!'s parenting websites, is also part of her plan. —Kate Calder

Hop!'s channels



Programmed for kids zero to three, Luli's content has been developed with psychologists and early childhood professionals. The channel offers original productions and acquisitions that feature animation and puppetry to introduce kids to letters, numbers, art, music and movement in a commercial-free environment.



It's an educational interactive channel that fuses TV characters with original games. Kids use their TV's remote control to take part in activities throughout the day that are developed by educational experts and media specialists.



The channel is programmed as a one-stop resource for information, support and guidance for parents. Show topics include pregnancy, birth, health, psychology, human development, family conflicts and ethical issues. The companion website has an online forum as well as current articles and information. The Parents Channel also runs in Turkey.

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CONTACT

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STEPHANE SEO

MANAGER, INTERNATIONAL SALES

Tel: +82-70-7605-3691

dbseo@redrover.co.kr

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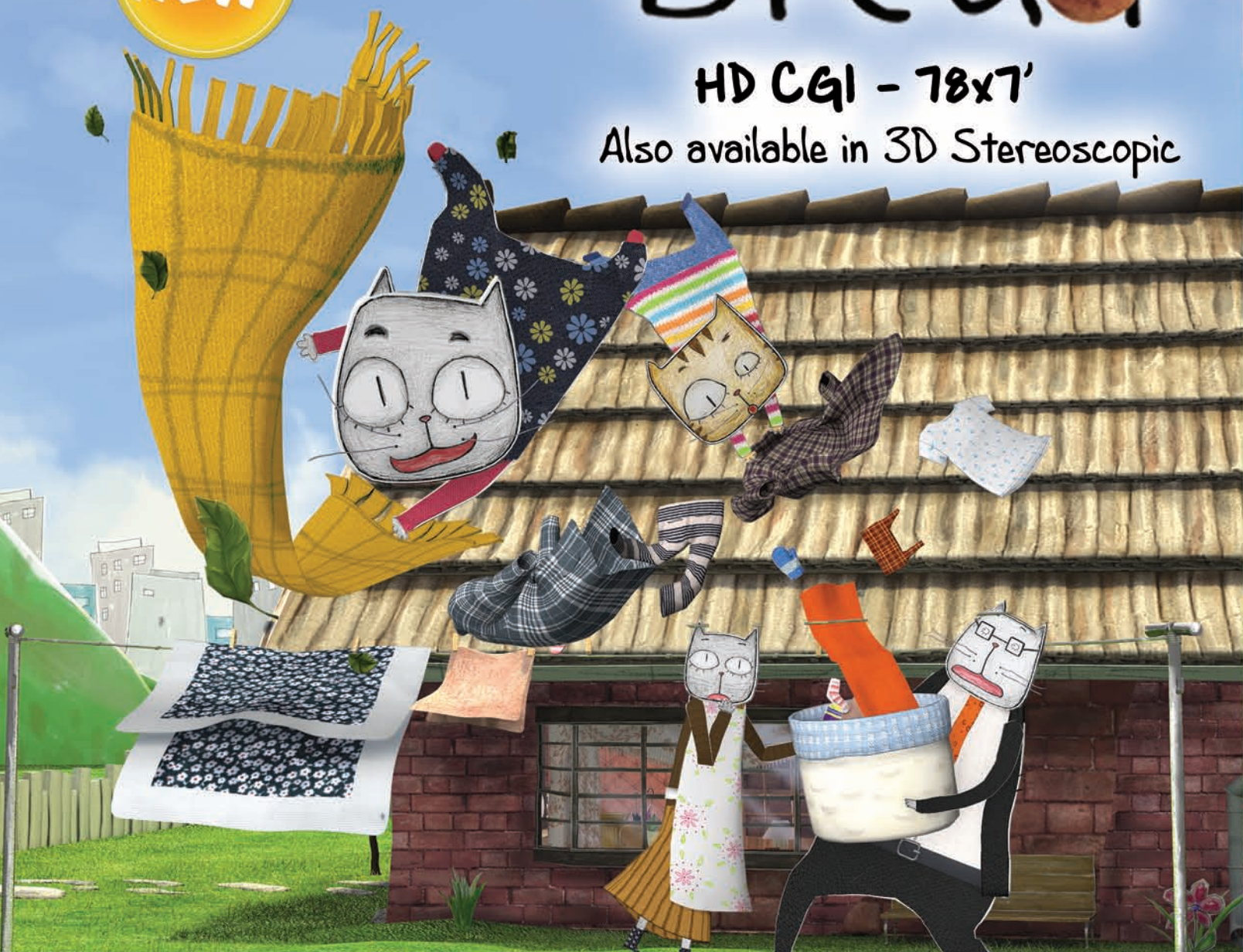
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JustLaunched

Victorious

A regular infusion of fresh content keeps the Nick tween comedy rolling globally



There's no clear formula for building an international hit, but Nickelodeon certainly tried to stack the deck on this one—combining an emerging star with prolific tween comedy creator Dan Schneider to create live-action *Victorious*. A year after its March 2010 debut on Nick US, the series rates number one on the broadcaster's feeds in the US, UK, Australia, Italy, Korea, Mexico and Singapore. And MTVN1 is now launching the show in syndication to international terrestrials, which to date total 15, including TF1 (France), Italy (RAI), FOUR (New Zealand), Megavision (Chile) and ATB (Bolivia).

Building the buzz *Victorious* follows the experiences of teen Tori Vega and her friends at a Hollywood Arts High School. Nickelodeon sweetheart Victoria Justice—with whom viewers were already familiar from her three seasons on *Zoey 101*, Nick's TV movie *Spectacular!* and a guest appearance on *iCarly*—leads the cast as Tori.

"Given the buzz around Victoria and the fact that Dan was behind it, we set up the show internationally with an eye toward it being our next big hit," says Steve Grieder, EVP of Nickelodeon and program sales for Viacom International Media Networks.

The series debuted after Nick's 2010 *Kids' Choice Awards* broadcast, which Grieder says ranked as the second-best live-action premiere the channel has seen after *Big Time Rush*. Its regular time premiere in March 2010 brought in 3.5 million viewers, topping all basic cable programming in its slot with kids six to 11 and tweens nine to 14.

Along with the ensemble cast, Justice sings, dances and performs original music, which under the guidance of series co-pro partner Sony Music, is also being released into the pop music universe. The series' companion website, TheSlap.com, has an on-air presence and so doubles as a community site for both viewers and the characters. It's chock-full of gossip and status updates from the fictional characters and gives fans an opportunity to comment, take polls and play games.

Taking the pulse Based on the initial appeal of the show after its post-KCA debut, Grieder says the US team began crafting a strategic rollout plan to make Victoria and the other cast members a part of kids' lives internationally.

"We are looking to pulse a show in a particular way," says Grieder. By that he means treating the rollout of new episodes, TV specials, social media efforts, games and CD releases as events that get kids excited about the new content and gives the channel a hook on which to hang other initiatives.

For example, in June, Nick aired *iParty with Victorious*, a 90-minute special that brought the *iCarly* and *Victorious* universes together to draw 7.3 million total viewers in the US.

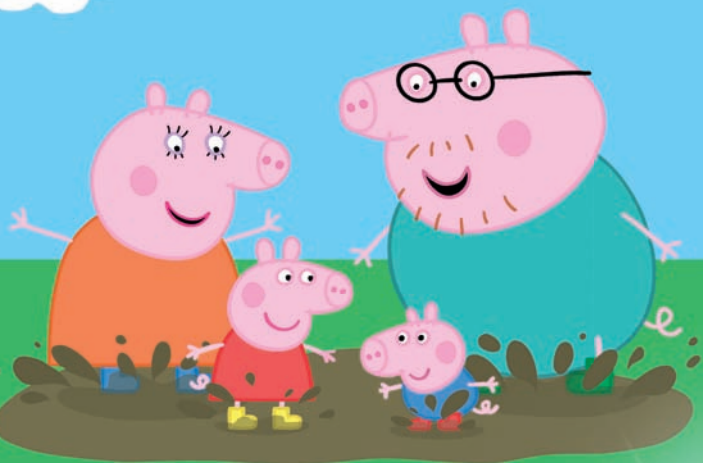
Free-to-air Grieder says Nick orchestrates its presence on free-to-air channels as a partnership. Before the show bowed on France's TF1, for example, the Nick and Sony Music teams met with the channel to explore how they could present the brand to French viewers. TF1 is a market-defining platform in France, and Grieder says it followed Nickelodeon's footsteps in educating the local viewership, sharing information and teasers early on to build awareness of the show leading up to its debut.

More Victorious The on-air pulse marketing will continue with new episodes and TV specials early next year, along with the expansion of the *Victorious* merch program. Master toy licensee Spin Master debuted a line of girl-skewing products at New York Toy Fair last February, and back-to-school merchandise will hit international retailers this fall. —Kate Calder

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Spanish kids flock to free DTT

American shows and movies, however, dominate over locally produced fare



The Penguins of Madagascar is just one of the Nick originals driving ratings on Spain's top kidnet Clan TVE

With a solid 20% share of the children's market in Spain, free DTT channel Clan is the clear frontrunner in the territory, according to July ratings collected by Eurodata TV Worldwide. And following a good length behind in second spot with an 11.5% share is Disney Channel, also a free DTT dedicated kids channel. As Eurodata research manager Johanna Karsenty explains, since bowing in 2005, Clan had a few extra years of exposure to build its viewership before Disney Channel launched on the platform in 2008. Clan is also home to the territory's best-performing kids shows, including Nickelodeon's US-produced faves *The Penguins of Madagascar*, *SpongeBob SquarePants*, *iCarly* and *Fanboy and Chum Chum*, and international acquisitions *Bernard* (France/South Korea/Spain) and *Gormiti* (France/Italy).

Though most of the top-rated kids shows are American, there are a few domestic standouts. Karsenty points to Clan's *Sandra, the Fairytale Detective* (Barcelona's Imira Entertainment) and the Catalan animated series *The Triplets* (Cromosoma, also in Barcelona), which continue to rate well with children four to 12.

Meanwhile, Karsenty says Disney Channel's been drawing a lot of viewers with Latin American youth telenovela series *Patito Feo* (produced in Argentina), which has been something of a ratings phenom over the past year. Of the remaining 13 dedicated kids channels, Turner/Mediaset España joint-venture Boing follows Disney Channel with a 9.3% share. Karsenty says it's worth noting that Neox, owned by terrestrial Antena 3, isn't technically a specialty children's channel, but it airs a lot of youth-targeted programming and has captured a 5.6% share of the kids market.

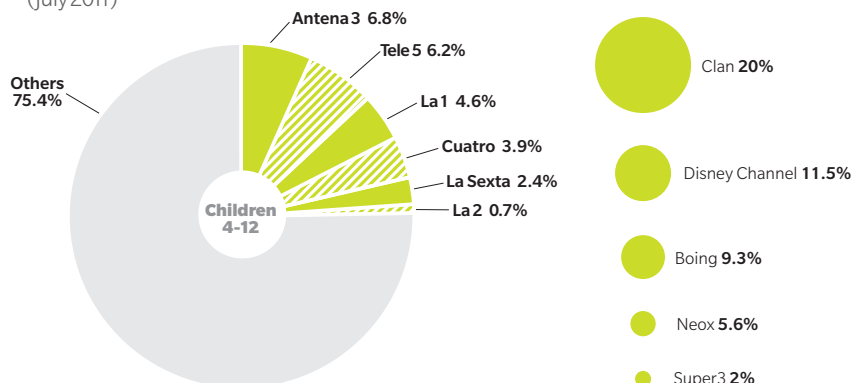
In fifth spot, ahead of Nickelodeon and Cartoon Network, is Super3. The regional channel broadcasts exclusively in Catalan (one of Spain's four official languages), airing a number of dubbed international acquisitions. Further down the chart, ETB3, the country's other regional channel, offers programming in the Basque language.

Among the generalist channels, the ratings winner with kids is *The Simpsons* on Antena 3, which has the leading 6.8% share of kid viewers ages four to 12. The world's longest-running primetime animated series also airs on sister channel Neox. Karsenty explains that the family favorite is the only series that can be considered kids programming in the generalist wheel, but just like in other countries, kids are also watching primetime programming that targets their parents. In the first half of 2011, the most-watched programming among children on general terrestrials was football (UEFA Champions League) on La 1 and La Sexta, as well as movies such as *Harry Potter and the Order of the Phoenix*, *Ratatouille*, *Wall E* (all on Antena 3), *Beauty and the Beast* (La 1) and *Shrek 3* (Tele 5).

—Kate Calder

Market share

(July 2011)



- Nickelodeon 1.5%
- Cartoon Network 0.9%
- Disney Junior 0.7%
- Boomerang 0.5%
- Disney XD 0.5%
- ETB3 0.4%
- Disney Cinemagic 0.4%
- Disney Channel +1 0.3%
- Nick Jr 0.3%
- Canal Panda 0.1%



Eurodata TV Worldwide is a French company specializing in TV audience ratings research and market intelligence that offers TV data as well as expertise and insight into the performance of TV shows in more than 90 countries. Ratings information is provided directly by research institutes in each country, which, like Eurodata's parent company Médiamétrie, measure daily television audience ratings. For more information, contact deputy sales director **Joanna Szybist** (jszybist@eurodatatv.com, 33-1-4758-9434).

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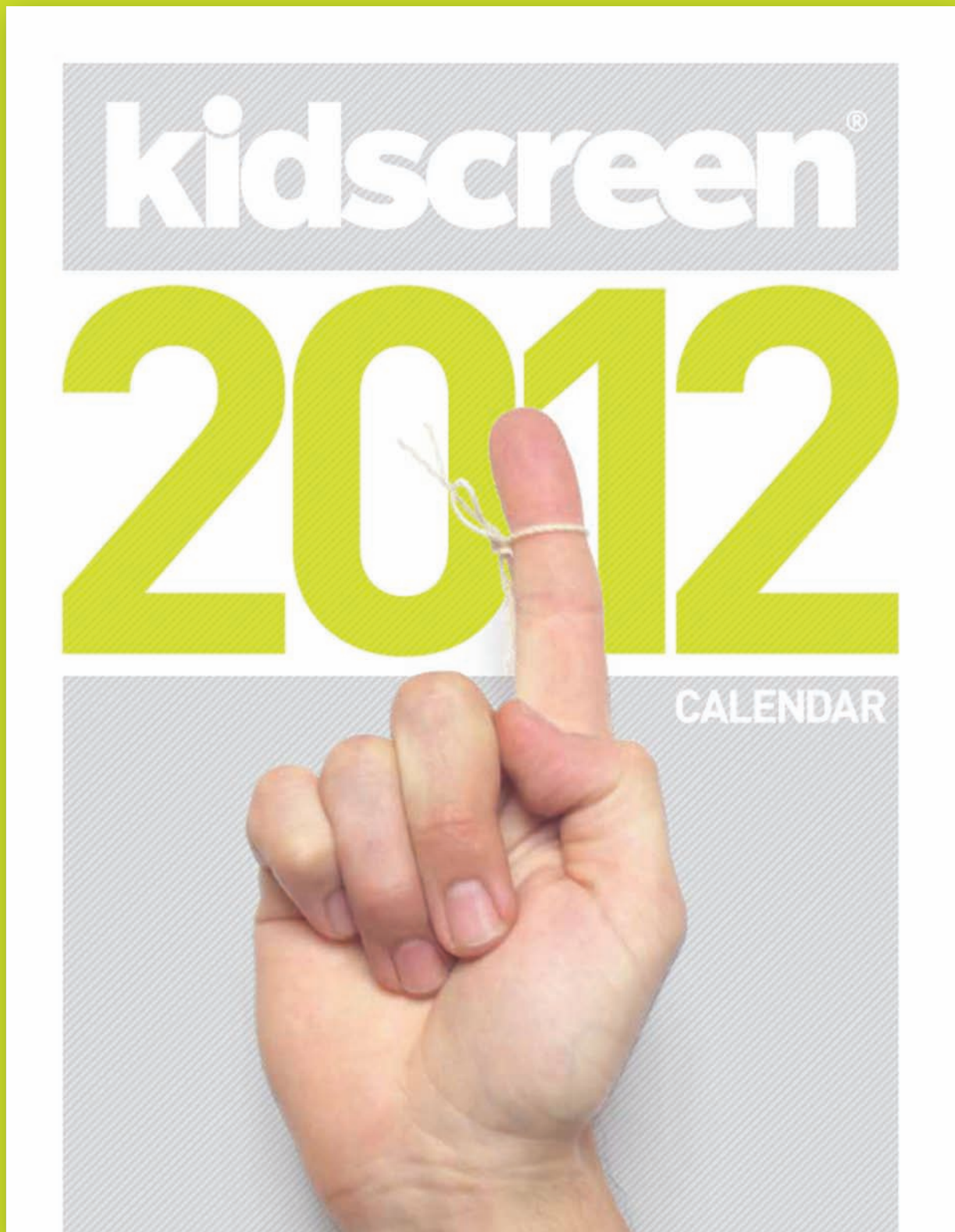


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Challenging characters

Narrative-free digital and viral properties were the breakout group at Licensing Show.

But is sustaining a long-term program without traditional stories possible?

These IP owners contend they're rewriting the book on the concept.

BY GARY RUSAK



A slew of new IP is capturing the imagination, eyes and spare time of kids around the globe. And a quick stroll through the show floor at Licensing Show in June told the story. In short, apps and viral properties have arrived on the licensing scene with a vengeance. Led by a flock of ill-tempered fowl, licensing agents, licensees and finally retailers are coming to recognize the potential revenue bonanza associated with exploiting characters derived from interactive games and viral videos that are currently resonating in popular culture.

"There is a tsunami of change going on in the world of licensed brands," says Larry Seidman, co-founder and CEO of San Anselmo, California-based Dimensional Branding Group. The company has the rights to broker promotional deals and partnerships for Rovio Entertainment's blockbuster app *Angry Birds*.

It's certainly not the first time these types of characters have attempted to crack into the US licensing market. For every *Angry Birds*, there are likely a half-dozen *Crazy Frogs*. (The animated amphibian from the beginning of the decade starred in UK mobile adverts and hopped in and out of US retail faster than you could say "ribbit.") But it seems, even with risk-averse retailers, non-traditional IP may have finally arrived. With an estimated 3.5 billion internet-enabled mobile phones currently roaming the globe—a number expected to swell to an estimated 20 billion by 2020—the distribution platform is now ubiquitous enough to drive an IP. And it is no wonder that retailers are looking beyond traditional licensing source material like movies, TV and publishing properties to stock their shelves.



Angry Birds literally catapulted into pop culture consciousness last year, and the demand for products has also been furious

Debra Joester, president of New York-based agency The Joester Loria Group, agrees that there was something new afoot at this year's show. "This seems to be the year that viral characters and properties have really found momentum and critical mass," she contends.

However, as the industry wades into the somewhat uncharted water of merchandising viral characters and apps, caution is still necessary. It's yet to be determined, for example, whether or not virtual worlds and apps lend themselves to the traditional licensing categories that feature films or TV properties do. Will characters that lack a traditional narrative create the emotional bond with consumers that is essential to establishing a long-term franchise and continued revenue? And while all evidence points to retail interest in this new crop of IP, the licensing industry must meet the challenge of developing long-term strategies for these would-be brands or be faced with fielding a successive string of flash-in-the-pan properties.

A cat-and-bird tale

The uncontested champion in this space thus far is an import from Espoo, Finland. Rovio Entertainment's Angry Birds literally catapulted onto the scene in 2009, and the IP's physics-based mobile game that consists of propelling round birds into ramshackle structures has inarguably changed the mobile entertainment landscape. No traditional advertising or marketing accompanied the initial launch, but less than two years later different versions of the game have been downloaded more than 300 million times. Rovio's stated goal is to reach the billion-download threshold over the next couple years. Notably, there were reports published in August that said the company was in the process of raising more capital on a valuation sitting at approximately US\$1.2 billion.

"Angry Birds is blazing the trail for the other guys," says Marc Mostman, partner at Calabasas, California-based Striker Entertainment. (The company has secured the licensing rights for the property in North America.) "It's gone from being an app to being a relevant pop culture phenomenon," he says.

Mostman admits that the response was tepid at best when Striker first brought the IP to Licensing Show in 2009. But undeterred by the initial lukewarm reception, Striker began crafting a merch strategy that hinged on picking two key apparel licensees targeting specialty retail to test the waters in late 2010.

"We needed to make sure that there was an audience for the licensed products," says Mostman. "The demographic is hard to pinpoint so we started with men's and junior sizes."

The response since the initial lines hit retail has been overwhelming, and Striker is managing a licensee list that seemingly grows every day and now includes heavy hitters like Mattel and niche players like marketing program designer TCC, as well as a major promotional partnership with Twentieth Century Fox.

Despite current pressures from retailers and manufacturers to enter into more categories and produce more products, Striker and Rovio are attempting to steer away from

indiscriminate label-slapping, instead developing products to complement new Angry Birds content being created for other mediums.

"We have mostly lifestyle products now," says Mostman. "We will be doing a big back-to-school program and then we will roll out other categories into mass by spring 2012."

Interestingly, the 2012 mass-market rollout will likely coincide with the release of content that features a more traditional narrative. Rovio recently purchased an animation company and inked a significant publishing deal that is expected to evolve the Angry Birds brand.

"Their intention is to publish stories," says Mostman, who believes that Angry Bird's creators will answer the market's desire for narrative, not just with updates and new game content as they have been doing since the 2009 launch, but also with traditional storytelling.

"They look at the Disney empire as a model," Mostman says. "It's not a 'here today, gone tomorrow' thing. The game itself has a level of engagement and a connection that is the envy of other licensors [right now]. That is what will be built upon."

As for securing retail commitments to place app-inspired products on shelves, consider that last year's news for Rovio and Striker. "Retailers are now coming to us," he says, pointing to a number of lines already performing at specialty retailer Hot Topic, including t-shirts and plush.

Another notable player in the apps space can tell a similar success story. Without the benefit of big marketing spend, Palo Alto, California-based Outfit7 launched a number of bestselling apps under its Talking Friends banner. The most popular of the bunch is Talking Tom Cat and the group of apps have been downloaded 150 million times since their release just 12 months ago. (That number encompasses both free downloads and paid ones that range from US\$1.99 to US\$2.99 apiece.) The app is essentially a mimic machine, where the animated character (12 in all) repeats what is said to it.

"It took a couple of years before people didn't bat an eye," says Paul Baldwin, chief marketing officer for the company. "There was a transitional period for retailers, but they have now realized where people are spending their time these days."

Talking Friends is taking a similar tact to Angry Birds, with an initial specialty-targeted softline category launch that includes sleepwear, t-shirts and plush this fall. (Agent The Beanstalk Group is repping the IP globally.)

But Baldwin is cognizant of the precarious position the family of characters are in as they move forward into a traditional licensing program. The apps' base appeal lies in the customizability of the on-screen animal. Having the cat, for example, mirror a preschooler's declaration that "I love Marconi" might be the user's absolute favorite part of the experience, but how is it possible to translate that interaction to stand-alone products?

"We are aware of that aspect," says Baldwin. "That is why we are looking at a company like Pixar as our model. We are building characters that are going to be around for

decades. So we know that means creating different storylines, different environments and more and more content."

So far, crafting new content for the Friends has meant doing something different than what traditional publishing- or movie-based franchises do, namely churning out storylines to propel sequels.

"We have released different seasonal downloads and have added content like musical instruments and toys, like a yo-yo, into the apps," says Baldwin. "For us, storylines might translate into new environments. It's a different way of thinking about story."

However, like Angry Birds, Talking Friends is expected to travel the tried-and-true narrative route in the future as the licensing program begins to expand into other categories and heads for mass-market retail. "We just announced a relationship with William Morris," Baldwin says, referring to the renowned Hollywood talent agency. "We think there will be quite a bit of appeal for the characters in TV and movies because our level of connection with the audience is quite strong."

Join the club

It's fair to say that Club Penguin is one of the world's most popular kid-targeted virtual worlds, and it has been dealing with the same licensing dilemmas newer apps and virtual IP now face since its 2005 launch.

Chris Heatherly, VP of product development and franchises for Disney Online Studios, heads Club Penguin's



Talking Tom Cat is the star of Outfit7's Talking Friends apps

operations. (Its parent company purchased the virtual world in 2007 for a reported US\$350 million.) He believes that it's not a question of sustaining an IP without narrative, only that the very term narrative has come to mean something else in the new space.

"We have a very strong narrative," Heatherly says. "The difference for me is not that one medium like film is a storytelling medium and one like online is not. It's more about how you tell the story. We have a narrative that continues to engage kids in real time."

Heatherly adds that the most successful features of the Club Penguin site have used the suggestions made by kid subscribers to build additional games and storylines, or lore, that continue to keep the subscription-based service vibrant.

"Early on, for example, we added a Ninja costume online and then we took it down for various reasons. We noticed

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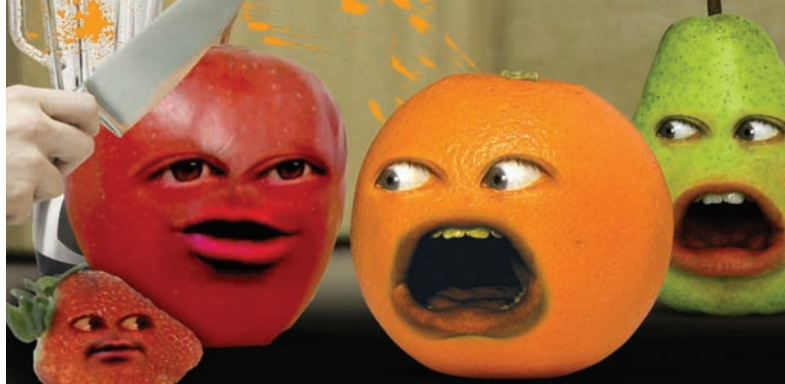
that the kids themselves took the idea and started blogging about it. When we re-introduced [the costume], we used some of their ideas and it became a very successful game."

Heatherly says that from a merchandising and licensing standpoint, the Club Penguin brand has realized success primarily through its master toy license with Jakks Pacific, where plush sales drive the category. Club Penguin Plush Puffles have found shelf space at major retailers like Toys 'R' Us and Target. And Heatherly says that retailers' willingness to stock goods inspired by the virtual world has led to significant expansion plans for the US line into other categories like fashion and accessories that are expected to hit mid and mass retailers by the holiday season.

However, Heatherly has a word of advice for all virtual worlds and game apps looking to head into the consumer products space. "The hard part is that the toys have to be as fun to play with and as interesting as the virtual world or game," he contends. "Otherwise you have is a souvenir-based business and that isn't sustainable." He points to Club Penguin's use of codes in its plush lines that can unlock other online content as a key way of meeting this challenge.

New paradigm or the exception?


Licensing vet Joester is currently representing the virtual property Annoying Orange, an IP that started as a viral video and currently has nine million Facebook friends, 700 million views on YouTube, weekly content output on its



Annoying Orange's
YouTube shorts
have scored
700 million views

own YouTube channel and a traditional animated program in the works. She asserts that Annoying Orange is different from the apps and online games that have been discussed here because it "most definitely has a narrative."

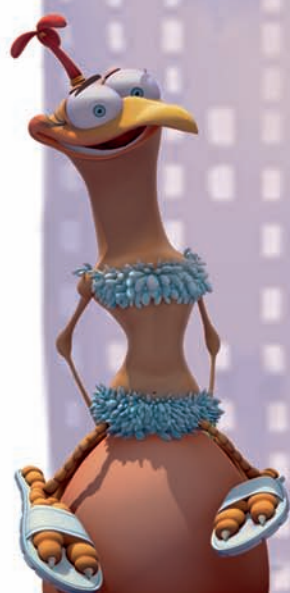
Joester does allow, though, that the time might be right for non-traditional properties to get their due at retail. The question, one that only time will answer, revolves around the sustainability of these IPs. Joester believes that a strong narrative is still necessary to cement a relationship between a consumer and a brand, but perhaps technology and character-first IP are changing the paradigm.

"In the past we have seen videogames that have an enormous following experiencing relatively narrow success in the [licensing] space," she says. "But there is no denying something like Angry Birds right now. From time to time, you will always find exceptions to the character/narrative rule...Retailers and manufacturers are definitely looking for something new." 

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Retailer Gilt gets into kids brands



Promos with Mattel and Disney have sparked Gilt's interest in licenses

In an increasingly crowded retail environment, differentiation is becoming the most elusive and valuable commodity for brand owners looking to inflate their bottom lines. And the emerging success of “deal of the day” sites like Groupon and WagJag is proof-positive that consumers are looking for exclusivity and value when parting with their hard-earned dollars.

In the kids space, New York-based Gilt Group has aligned itself with major kids brands like Disney and Mattel and developed the Gilt Children banner to offer unique deals in the space.

“Our site is for the highly curated lifestyle,” says Rachel Jarrett, GM of Gilt Children. “We have moms who tend to be young, hip and urban and have a higher income demographic than average.”

Gilt Group has amassed approximately 3.5 million members since its founding in 2007. The subscription-free invitation-based site offers appointment shopping with themed sales typically lasting between 36 and 72 hours each.

While the site launched with a focus on high-fashion and designer brands, under Jarrett's watch the children's area is becoming more robust and has added a slew of

name-brand apparel and accessory offerings, as well as the aforementioned exclusive deals with Disney and Mattel.

“We did a promotion and event in May where we offered an advance look at select merchandise from *Cars 2*,” says Jarrett. “It was both for apparel and toys. We know that Disney is a fantastic brand and that our membership would support it.” (As a private company, Gilt is not releasing sales figures, but Jarrett says Gilt was “very happy” with the success of the program.)

Another kid-centric promotion offered both Barbies and real-life versions of the high-fashion dress the doll sported for a limited-time sale. “We did a joint campaign around it that also used the Barbie Twitter account to say that she had a date with Ken and wanted to buy a dress on our site,” says Jarrett. “It was a really cute campaign.”

Jarrett says the site is particularly interested in bringing more licensed brands under its kids banner, given that the previously mentioned promos and ones with toy-maker Melissa & Doug and Nickelodeon have worked out quite nicely. “Certain brands resonate with moms, and we know our moms trust Gilt,” says Jarrett. “There is a real push for us to continue to work with marquee brands.”

—Gary Rusak



One threat: Polly, the hen keeper and Boris the butcher

**chicken
TOWN**

39x8' in **HD**

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booth#10.09**

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Thermo dynamics

JEM embraces new fabric tech to light up Power Rangers line

Innovating apparel is a tricky business, but San Fernando, California-based JEM Sportswear has poured resources into research and development that ended up putting a new wrinkle in the common t-shirt.

"We have a new printing technology," explains Randi Kagan Spieker, VP of licensing and marketing. "The printing is thermo-sensitive so when the light hits it, it reacts."

Different versions of the technology also work in reverse, meaning that shirt designs glow in the light, as well as the dark. The Thermocolor version, in fact, changes hues when exposed to heat, while the UV version reacts to sunlight. And what JEM's calling Color Glow technology can make a shirt glow in the dark with multiple colors for hours (as opposed to the mere minutes the effect lasted in its previous incarnation).

For the last eight months, the new tech has been used on some of JEM's generic lines and lightly distributed through mid-tier and mass-market retail. But the thermo-sensitive technology also caught the attention of execs at Saban Brands, who thought that it would be a great fit for the massive relaunch of Power Rangers consumer products.

"We have a good relationship with Saban," says Spieker, adding that the technological bent to the new t-shirts suits the Power Rangers brand. "We really believe in the property. We used to have it, and the new show is just phenomenal."



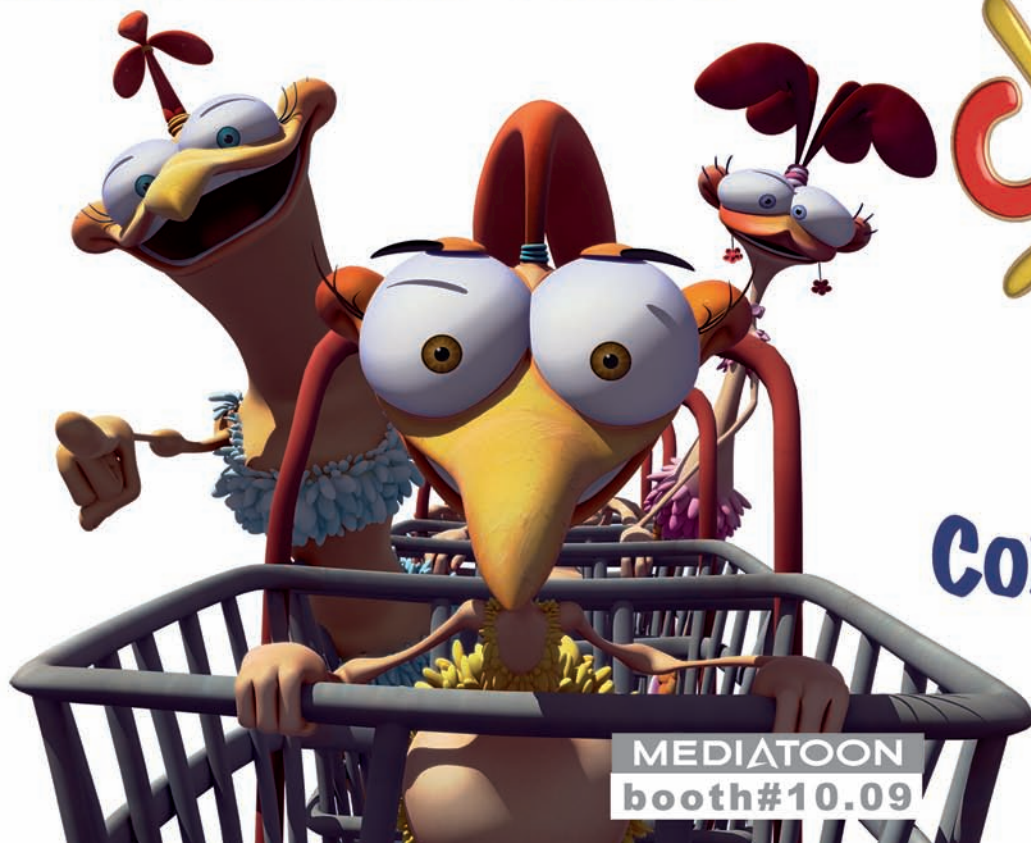
With an aim to land at both mid and mass retailers in the late fall and holiday season, the 20 or so designers at JEM's Laguna Beach office are aiming to produce between 24 and 36 different Power Rangers styles using the new tech. The apparel will target all demos, but a special emphasis is being placed on the core boy segment.

With retailers already committed, from Target to up-scale Nordstroms, the shirts will retail for between US\$7.99 and US\$29.99 apiece, depending on placement.

Spieker says that innovation and technology are always a prime concern for JEM Sportswear. The company currently has 45 active licenses and relationships with every tier of retail throughout North America.

"These days it really has to be cutting-edge," she says. "You just have to be cool and different if you want to stand out at retail." —Gary Rusak

...one booth: 10.09



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NBA star Blake Griffin shows off Panini's revolutionary HRX trading card

Trading cards get a category jolt from the intro of video

In the mid-1800s, tobacco companies began inserting small cardboard advertisements inside packs of cigars and cigarettes. Within a half century, more than 300 different manufacturers were producing these "cards," and some of the most popular ones featured photographs of men who toiled in a brand-new field of endeavor—professional sports. Fast forward a century or so, and the trading card landscape is on the cusp of being revolutionized again. Infused with new technology, two of the category's major players are hoping their freshly minted video-enabled cards will usher in a new age of collectibility.

Both Modena, Italy-based Panini and Upper Deck in Carlsbad, California are bringing 2D to life with the introduction of video trading cards this year.

"It's really been in development for a little over two years," says Jason Howarth, VP of marketing at Panini America. "We were working on bringing the most exciting stars to life for their fans."

The result is a special HRX card that the company claims is the world's first video trading card. The card is approximately the size of a standard trading card, but includes an HD screen that can play up to 30 minutes of footage and a USB port for easy charging. The footage features both highlights from a player's career and exclusive content of the player authenticating the card. "You can see, for example, Kobe Bryant write '2/10' on the actual card, if you have the two of 10 cards," Howarth explains.

The creation of scarcity drives the trading card business, and the HRX releases are no different. Working with its official NBA license, for example, Panini randomly seeded its Totally Certified Basketball line of cards with the HRX cards. There are only 204 HRX cards in total, featuring four NBA superstars—Kobe Bryant, Kevin Durant, Blake Griffin and John Wall. The HRX cards are

subdivided into even more categories with each player emblazoned on 40 base cards, 10 autographed versions and one gold version. A redemptive coupon is inserted in a box chosen at random, and the lucky customer must mail it into the company to receive the special card. (Panini has not placed a retail value on the HRX cards, but a selection of them can be found on eBay with asking prices around US\$500 and up.)

With more than 600 licenses, Howarth says Panini is not only readying an NFL football version of the program for retail this fall, but it is also looking at ways to use the technology for its entertainment brands that include Justin Bieber and the Michael Jackson estate.

"I don't think the category will evolve into everything being HRX," says Howarth. "But it will become a segment of it. It is a really great opportunity."

Card rival Upper Deck is also in on the video-card trend, signalled by the release of its Evolution trading cards in April this year. "We wanted to push the envelope and bring something new and different to the marketplace," says Jason Masherah, VP of marketing and business development at Upper Deck.

Upper Deck's version also mirrors the traditional trading card and includes a screen and a USB port for charging. Each card holds 60 seconds of content and utilizes the company's exclusive license for the Collegiate Licensing Company, with former collegiate stars DeSean Jackson, Adrian Peterson, Tony Romo and DeMarcus Cousins featured.

Upper Deck has plans to release collegiate hockey and basketball cards, and Masherah says the company's Marvel license will also be a good fit for the new product.

"We see this as something different," says Masherah. "Maybe someone who hasn't collected cards in years will think it's the coolest thing they have ever seen." —Gary Rusak

Startup agency memBrain
now reps Emily the Strange



Goodbye Gator

Sullivan sets up own shop

Headquartered in Beverly Hills, California with another office in New York, Sullivan is using her past experience, most notably her work on establishing the Paul Frank brand in the consumer products space, to bring a new attitude to the world of licensing.

"The reason I wanted to start my own shop was because there is a gap in the industry for looking at brands that are coming from a place that is unique and multi-faceted," Sullivan says. "There are brands that have dipped their toe in the water of content, but I can help to create a story or concept for retail."

The firm currently has a slew of brands on its client list, among them are notable kids properties including Emily the Strange (North America and Australia), the new feature film *The Pirates! Band of Misfits* in 3D from Aardman Animations that's being distributed by Sony, and Finnish import Moomin (North America).

"Moomin has more than 200 licensees, but very few are in North America," says Sullivan, describing the historied IP that has 11 novels and a couple of TV series to its credit, even though it's relatively unknown outside of Europe.

"It's a billion-dollar property," she adds. "We look at properties that have staying power, those that aren't contingent on a single media spike, and things that have proven successful internationally can find a place in the US market."

While always on the lookout for new IP to rep, Sullivan stresses that memBrain Licensing isn't just interested in inking an apparel deal or a publishing contract. The idea behind the new firm is to offer clients a holistic range of creative and operational support that includes strategic planning, brand development, social media strategizing, retail engagement and even manufacturer consulting.

"We look at brands differently," Sullivan says. "We look at what retail opportunities are out there, how demographics can be expanded, and how the public should be engaged. It's really the creative that drives me." —Gary Rusak

BookBet Pie



No, it's not a story about the the ratio of a circle's circumference to its diameter, but rather a charming tale about family, friendship and edible baked goods. Aimed at a core-kid demo, the story follows Alice, her best friend Charlie and a crusty cat named Lardo as they search for a pie recipe that may have just been lost forever. And with a pie-eating contest in the offing, the stakes are high and the outcome is potentially delicious.

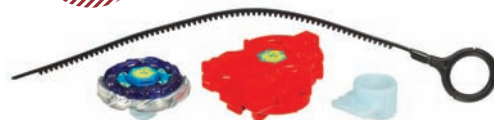
Weeks is the author of the 2007 Rebecca Caudill Young Reader's Book Award and the William Allen White Children's Book Award winner for *So B. It*. Scholastic will release this latest title across the US in October. —Gary Rusak

TopToys

Italy (June 2011)

1

Beyblade Metalfusion battle top (Hasbro)



Cars 2 single assortment (Mattel)

2



Family pool 366 x 76 (Intex)

3



Family pool 305 x 76 (Intex)

4



Cars 2 double assortment (Mattel)

5



Source: NPD EuroToy

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Where the boys are

Forget frogs, snails and puppy dog tails. Nick's new research reveals video games, sports and a sense of humor are what today's boys are made of.

BY ERIN MILLER



Photo: mel_rowling

Here at Nickelodeon, we went boy crazy with our most recent Kaleidoscope project. Leaving the girls aside for this study, we wanted to give boys their moment in the spotlight and explore the cultural landscape of boys ages seven to 12. From video games and sports, to TV and more, we set out to understand the importance of the activities in which boys choose to engage.

We know the significant role video games play in kids' lives. For boys, playing video games is often their choice as a top free-time activity. Boys, even at the youngest end, are extremely knowledgeable about the category

and have a sophisticated way of talking about gaming. Boys also approach gaming in a different way than girls do. This is a boastful category, and boys want to show off how much they know about games. New releases, game developers, gaming secrets and cheat codes are just a few areas that boys like to express just how much they know about to their peers. Speaking of peers, this is a category that boys discuss with their friends in depth. As they get older, boys want to talk less about the fun or casualness of game play and come off more as hard-core gamers.

Don't let this fool you into believing that boys are only choosing to spend their time indoors. Playing sports ranks a close second for boys when it comes to choosing a free-time activity. It's no surprise how important sports are in boys' lives. While only a quarter of them report playing on an organized team during these summer months, it doesn't mean they're hibernating. Boys are actively involved in outdoor sports activities with friends—think swimming, skateboarding and much more. And this doesn't include sports-focused camps that many attend during the summer months. Once the school year kicks into high gear, boys are very likely to be a part of a team, and are often involved in more than one sport throughout the year. Because boys are so passionate about sports, it makes sense that they would choose to engage in sports-related content, as it taps into a genuine interest in their everyday lives.

When it comes to the content boys are watching on the small screen, their choices truly reflect the types of things they are interested in at this stage. For example, we know how important humor is to boys. They gravitate towards "stupid," "random" and "silly" humor and look for content that delivers the goods. Commonly, boys turn to animated comedy their fix.

Reality TV is also playing an interesting role for boys, as it's tapping into an authentic sense of adventure that they're not only interested in, but may experience in real life, too. Programs such as *I Shouldn't Be Alive*, *River Monsters* and *Dirty Jobs* portray "real-life adventure" that excites boy viewers. For this age group, boys truly are straddling childhood and adulthood in what they choose to watch. This not only holds true for the TV, but for movies as well. **K**

For more information, contact Kaleidoscope@nick.com

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

Muse of the Month

Double trouble? Nah. Identical twins Priya and Leena are single stars



At first glance, Priya (left) may be virtually indistinguishable from her sister Leena, but their personalities are decidedly different

A quick email to their parents confirms that, in the above photo, Priya is on the left and Leena is on the right. Such is the lot of parents of identical twins—acknowledging their kids' connections while also fostering their individual interests and personalities.

While it's virtually impossible at first to tell these four-year-old bundles of adorable apart without their signature

"L" and "P" barrettes, a few minutes spent hanging out with them makes the task much easier. The one with her nose in a book is likely to be Leena. She'll warm right up to you, give you a high five, and tell you about her supercool leg warmers. Priya, on the other hand, will make you work for her trust. But once you've got it, she'll be showing off her latest dance moves or drawings.

All this is case-in-point that starting at a very young age, kids start thinking of themselves as individuals, even when their mirror image sits right across the breakfast table from them every morning. In fact, the preschool years are when these individual preferences and personalities start to manifest strongly in kids. Despite Leena and Priya's close relationship, at age three-and-a-half they started asking their parents for Mommy and Daddy time without the other sister.

A shout out goes to the educators behind *Blue's Clues* and *Super WHY!* (Hi, Angela and Alice!), who have understood this aspect of child development from the get-go. Taking their lead from pioneers like Mr. Rogers, these shows address the audience in the singular, as if communicating to one child. And that's the preschooler viewing experience, even among identical twins. —Sarah Chumsky and the team at Insight Kids



Insight is a research and strategy firm that inspires its clients to build innovative and impactful experiences for kids and families. To be further inspired find us at www.insightkids.com or www.insightkidsblog.com or email thegrownups@insightkids.com.

Cool or Not? The wild things edition



Boys 8 to 11 (214)	Girls 8 to 11 (229)	Boys 12 to 15 (230)	Girls 12 to 15 (237)		Boys 8 to 11 (207)	Girls 8 to 11 (199)	Boys 12 to 15 (204)	Girls 12 to 15 (202)
19.6%	18.3%	10%	14.3%	Totally way cool *	58.5%	54.3%	44.1%	39.1%
17.3%	20.1%	20%	11.8%	Very cool *	17.4%	16.1%	21.6%	25.2%
39.7%	36.2%	43.5%	37.6%	Kinda cool *	14.5%	15.6%	22.1%	17.3%
12.6%	14.8%	16.1%	19.4%	Not cool *	4.8%	6.5%	4.9%	9.9%
10.7%	10.5%	10.4%	16.9%	Totally un-cool *	4.8%	7.5%	7.4%	8.4%
10.1%	6.5%	5%	4.8%	Don't know what it is	12.7%	17.8%	16.4%	18.9%



Angry Birds

* Excludes "Don't know what it is" responses



Cool or Not? is part of KidSay's June/July 2011 *Trend Tracker*. These one-of-a-kind research reports are published 10 times a year and provide a quantitative and qualitative picture of kids' likes, dislikes and trends gathered through in-school surveys with US kids ages five to 15. Contact Bob Reynolds (913-390-8110 or bob@kidsay.com).

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interactive

SpongeBob's innovative Twitter-only ep was a prequel to "Frozen Face Off" (left), which aired on Nick proper in July



Expanding networks

Kidcasters amp up efforts on social media platforms to lure new demos

BY WENDY GOLDMAN GETZLER

The chatter surrounding the robust marketing opportunities inherent to social networks is as old as the news of Facebook signing up its 100-millionth subscriber. However, social communities like Facebook and Twitter—which boast 750 million and 200 million users, respectively—keep growing at break-neck speeds, and brands are continuously finding new ways to engage audiences via these platforms. Kids TV properties are certainly no different. In fact, over the course of the past few months, a crop of family-friendly TV shows have launched unprecedented social media campaigns on Facebook and Twitter in an effort to build brand awareness, broaden their demographic reach and introduce new methods of content delivery.

Tweet like a Square

In July, Nickelodeon US debuted the first-ever original *SpongeBob SquarePants* storyline created exclusively for Twitter in an effort to engage the roughly one-third of *SpongeBob* fans who are teenagers and adults. The episode, “The Ice Race Cometh: A Twitter-Tale,” was developed for Twitter and Facebook by the *SpongeBob* writing team and allowed users to watch, and engage in, a dialog between the series’ characters. The story unfolded via a series of multiple messages and images posted on Twitter and Facebook between July 12 and July 15, and was designed to serve as a prequel to a new full *SpongeBob* ep called “Frozen Face Off” that aired on July 15.

“With anything that we do, the digital rule is to expand the brand and give audiences new ways to engage,” says Steve Youngwood, EVP and GM of digital at Nickelodeon Kids & Family Group, adding that the *SpongeBob* brand is perfect for experimental Twitter marketing due to its cross-generational appeal. And in this case, the show’s writing team and in-house digital staff were on-hand to deliver the content, meaning there were relatively no additional marketing costs. The brand’s Facebook page, meanwhile, boasts 26 million fans—that’s more than US President Barack Obama. “Our goal is to service audiences on various platforms who are already there; it’s not to drive people to the

platform itself. Those 26 million Facebook fans aren’t on Facebook because of *SpongeBob*, but we’ll certainly entertain them since they are there,” says Youngwood.

For the under-13 set who are prohibited from registering on Facebook (even though we know at least 7.5 million have done so anyway), official website *Spongebob.com* offers kid-friendly games and content. Still, Youngwood insists that while platforms like Twitter and Facebook may be for mature users, the content disseminated through these networks always respects the kid-friendly editorial voice of the series.

In terms of bolstering fan engagement, which Youngwood contends was the purpose of the initiative, *SpongeBob*’s Twitter fan base grew by 20% over the course of the campaign. “The hope is to turn fans into brand and TV-viewing fans,” he says.

Also tapping into an existing social media fan base is BBC Worldwide through its top-selling family-friendly series, *Doctor Who*. The BBC’s commercial arm has recently placed a series of digitally re-mastered *Doctor Who* eps for rent for 48-hour periods on Facebook. Using Facebook credits, fans are able to stream a selection of nine stories from the science fiction series, including never-before-seen content.

“We decided to give fans a taste of the best episodes of *Doctor Who*’s past,” says Fiona Eastwood, commercial director for *Doctor Who* at BBC Worldwide. Eastwood says the *Doctor Who* Facebook devotees—which count 1.2 million since the page’s December 2010 launch—were asking for access to content via the social network. “There’s a two-way conversation on Facebook, and with new content we see comments and responses that number into the hundreds. Plus, we can see what fans like from video content to merchandise, which can inform future product development and live event ideas.”

Too much, too young?

While roughly 30% of *Doctor Who*’s audience in the UK and Australia is comprised of eight- to 12-year-olds, the Facebook initiative is technically targeted at fans ages 13 and older. But these enhanced marketing efforts built around family and kid-friendly content on adult-driven social networks seems like a controversial trend. Whether it’s intentional or not, is this type of marketing actively encouraging young kids to venture onto networks where, at least in the case of Facebook, their presence is actually prohibited? Are they being subjected to adult content and advertising that they shouldn’t see?

Stacey Matthias, founder of New York-based research and strategy firm Insight Kids, believes that social media can be a powerful tool for young kids and adolescents, as long as the content allows them to appropriately express who they are. “Good social media content may create brand awareness and drive affinity, but it also has to help kids do the work of growing up. That’s the only way to play responsibly in this business,” she says.

Since kids use all media to explore new ideas, simple gestures like posting a line of dialog from a TV show on Facebook or tweeting about a new episode can be used to express their social behavior and indicate that they are immersed in popular culture. The content and conversations occurring



Driving engagement with Hot Wheels

Of course, the viral nature of social media marketing extends well into the consumer products world. The world’s largest toyco has been blazing new trails, so to speak, in this space. This past May, Mattel gave its 40-year-old Hot Wheels brand a social media jump-start through a newly created team of stunt drivers, called Team Hot Wheels, which broke the former world-record distance jump at the 100th annual Indianapolis 500. The digital marketing activities leading up to—and after—the stunt generated more than 9,000 related tweets, more than 1,200 Facebook comments and 5.7 million views on YouTube. —Wendy Goldman Getzler



Turner is betting big with its first European-produced toon, *The Amazing World of Gumball*, marketing the show to the masses via Facebook and Twitter

on networks like Facebook are very alluring to kids ages nine to 13, says Matthias. "In some ways Facebook is a manifestation of what they are doing in their own lives, which is maintaining connections and presenting themselves to others. If you think about it, middle school is like Facebook on steroids." And since they are there anyway—official registration rules or not—Matthias says content creators and marketers need to keep in mind how their messages are being delivered and processed by the youngest of users.

Those points seem particularly important when it comes to creating and marketing an entirely new kids property in the social media space. Turner EMEA's first European-produced toon, *The Amazing World of Gumball*, which is set to debut this month on Cartoon Network UK, has been introduced to the masses through a full-scale digital promotion. For instance, the broadcaster has ordered a total of 28 videos that will be posted on a YouTube channel called Elmore Stream, named after the show's fictional hometown. Also forming a part of the social media campaign is a Facebook page housing clips, quizzes, questions, quotes and a host of show information. Both the YouTube and Facebook activity will be maintained in eight territories across EMEA in 15 languages and managed by London-based creative agency Holler.

"This is a first for us, and we have big ambitions behind it," says Louise Okafor, director of digital

entertainment at Turner Broadcasting UK. "We have access to show creators and bespoke social content in order to make the biggest splash and reach the biggest audience possible."

Okafor says that the technological themes of the show and its cross-generational appeal lend themselves to use in the social media space, and therefore this strategy was built into the show's framework—and budget—from day one. "We know we have kids already accessing 17 Cartoon Network websites across Europe, but we felt with this appeal we could reach new audiences who don't ordinarily come to our sites," she says.

Similar to the case of Nickelodeon's *SpongeBob* campaign, *Gumball*'s show creators brainstormed with an in-house content team to make characters exist in different social spaces. The series' father figure, for instance, has his own Twitter feed where he delivers posts and uploads photos. "Twitter is one niche audience, but it is filled with opinion-makers and lots of people from the animation community," notes Okafor.

The campaign's Facebook promotion, meanwhile, has helped garner 90,000 fans since launching in May. Whether or not those fans turn into viewers remains untold for now. Okafor says the social media strategy will extend until the end of the year, after which time an extensive review will take place. **K**



New Kid in Town

All in the family

Social gaming site Ohanarama appeals to tech-savvy grandparents

Connecting the pixels Jane Hoffer and her team at Pennsylvania-based Brain Rewards are banking on the notion that families who play together stay together. The company's new family-based social gaming network, Ohanarama, was designed to bridge the digital gap between 70 million grandparents living in the US and their grandkids through short educational online games.

"The fastest-growing population on Facebook is women 55 and older, and there are a large number of grandmothers online who are looking to connect with their families," says Hoffer. In serving this niche, Brain Rewards' team of 10 developed a platform that allows quizzes and board games to be played in real time against family members and friends anywhere in the world within a closed network.

Making a mark Since launching stateside on June 21, the site and its Facebook app have picked up 5,000 registered users—a number Hoffer expects will double by this month. Not surprisingly, the majority of these users are mothers and grandmothers who control the family network on the COPPA-compliant site and invite people to join them. Kids can then take the reins and initiate game sessions and later redeem in-game points for both virtual and real-world goods. Notably, the network houses two currencies—one used to send virtual gifts, and another that translates into real cash. Children earn points either through completing educational games or parent/grandparent sponsorship. The cash-equivalent currency is dropped into an in-house spending account and is redeemable for actual gift cards to retailers like Target and Barnes & Noble.

Next up Given Ohanarama's infancy, Hoffer remains focused on expanding membership and game offerings. However, she says there will be plenty of branding opportunities for both games and rewards down the road, as there are for partnerships with financial service institutions due to the network's in-house spending account. "No one else is gathering families together in such a way and allowing for such interactivity with a brand," Hoffer contends. Ohanarama's Facebook app may also open doors for integration with other social networks. Currently players across 15 countries are using the app to compete, and placing the gaming app on more global platforms will naturally serve to expand its geographic reach. —Wendy Goldman Getzler

The Digits

Numbers that speak volumes about kids and technology

47% of parents say they've used Facebook to learn about their kids' friends (Retrevo)



When it comes to household electronics,

78% of portable video game systems and **56%** of portable digital media players purchased in the past year were given directly to a child (The NPD Group)

Learning-based videos that feature Sesame Street's **Elmo** encourage toddlers to learn more than those starring unfamiliar faces (Georgetown University)



50% of Netflix users stream content via a game console (Nielsen)

Nearly **73%** of Hulu users view TV shows primarily, as opposed to **11%** of Netflix users (Nielsen)

TechWatch Keeping an eye on the gadget scene

Google for kids?

What it is

Zui could very well be the answer to parents' search for kid-appropriate web material. Or at least that's what San Diego-based startup Kidzui is hoping with its brand-new search engine designed for children ages three and up.

How it works

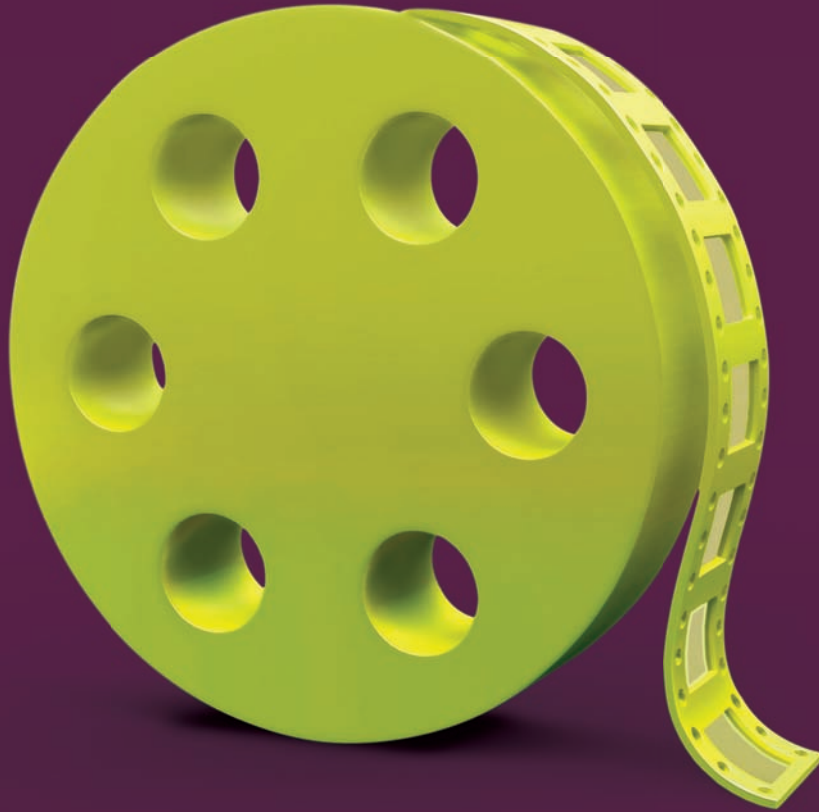
Expanding upon Kidzui's downloadable kids browser that launched in 2006, Zui.com features a user interface that delivers a graphic collage of kid-friendly websites, YouTube videos, games, images and suggested search terms, with all content powered by the engine's library of more than five million parent- and teacher-approved sites. It filters online content for more than 9,000 kid-friendly topics through any web-based browser as well as Apple or Android mobile devices. And the free-to-use product is supported by sponsorship and ads.

What it means

Perhaps what sets Zui apart from similar search engines is its additional ability to tap into Facebook, allowing parents on the world's largest social network to engage with their kids' online interests. Kids using Zui can share their favorite videos and games and write to their parents using this Facebook-compatible functionality. It means that while making things safer, the product also makes online social interaction between parents and kids more fluid. These features have recently led the Scholastic-backed startup to raise an additional US\$2 million.



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Adding Accolades

Pro motocross rider Robbie Maddison soars over an enormous replica of Cartoon Network's Hall of Game trophy, while Andrew WK (*Destroy Build Destroy*) delivers enthusiastic commentary from a safe distance

Nothing draws a crowd like an awards show. At least that's what global kidcasters are discovering as they ramp up their event programming to grow their reach and glitz-and-glam appeal.

BY KATE CALDER



A sea of screaming stage-side fans, orange hats and the intermittent explosion of green slime set the scene for the first-ever Nickelodeon *Kids' Choice Awards* held in Mexico last year. The event that took place at theme park Six Flags Mexico was undoubtedly a smaller affair than the granddaddy of the KCAs—the original 33-year-old US-produced event that's broadcast annually each spring from L.A. and brims with Hollywood star power. But that didn't matter to the throngs of tweens vying for a close-up view of Mexican celebs including actor Omar Chaparro and singer Anahi, as well as special video messages from the likes of Miranda Cosgrove (*iCarly*) and Justin Bieber. Nor did it matter to the two million TV viewers in Mexico who tuned into the pre-taped broadcast to see who had captured their online votes.

The Mexican KCAs isn't the only awards show to have set up stage within the last year. A veritable genre boom has taken place across the kids market in recent months. Earlier this year, Nick broadcast its first-ever internationally integrated telecast of the US KCAs, and Viacom International Media Networks (VIMN) in Latin America will soon have Argentina play host to a regional version in October.

Just as Nick is expanding the reach and relevance of the KCAs around the world, both Cartoon Network and Disney rolled out their own celebrity-based, kid-targeted events. Each one takes a different angle, but all are mounted as multi-platform extravaganzas to create accolades for network series, promote new shows and bring the channels' stars to the audience on a heightened level. Read on for a look at how the big three are producing, positioning and leveraging their branded events.

Nickelodeon grows a tradition This past April, the KCAs in L.A., hosted by teen fave funny guy Jack Black, was telecast internationally for the first time ever and viewed almost simultaneously in more than 300 million homes. Within hours of airing live in the US and Canada, the show was broadcast around the world, allowing viewers to tune in to their local Nickelodeon channel and see it. In several markets, international talent was woven into the presentation to impart a local flavor, with country-specific award categories and nominees, such as Nickelodeon Italia's Favorite Star and Nickelodeon UK's Favorite Show. International voting for the telecast spanned six continents and 15 localized voting sites.

"We decided we've got all this talent and all these superstars here [in the US], so we channeled that into something we could share with our channels around the world, as opposed to everyone producing their own smaller version of the show," says Steve Grieder, EVP of Nickelodeon and program sales at VIMN.

The move resulted in double-digit ratings growth for the annual broadcast that went down in the books as the most-watched KCAs ever. A record 200 million online votes (up

71% from last year) were cast between March 7 and April 2 via Nick.com, Nick's mobile site, new iPhone and iPad apps, TeenNick.com and Nick's Facebook page. Nick.com. In fact, Nick.com had its highest trafficked day ever on April 2, with 42 million page views, and the audience for the live simulcast of *Countdown to Kids' Choice* across all platforms garnered a double-digit ratings bump over last year.

"You had major movie stars and all the things that American kids love, but there was also all the appropriate international adaptations that made it connect everywhere," says Grieder.

The local advantage Engaging kids in smaller regional versions of the show, however, is also part of the larger plan, especially right now in Latin America. Regional shows feed off the excitement of the big US ceremony, while really addressing kids on a more personal, local level.

"Celebrating the top shows in the region—*iCarly* and *Victorious*—is great, but kids feel good knowing that local stars closer to them can also be recognized," says Tatiana Rodriguez, SVP of programming and creative strategy for Nickelodeon Latin America.

Besides Mexico and Argentina, Nickelodeon has rolled out several regional versions around the world, including Australia, the UK, Indonesia and Brazil. In fact, the VIMN team in Latin America was able to take notes from the show in Brazil, which at 12 years old is one of the longest-running KCA franchises outside of the US. Rodriguez says when her team took its first steps to produce the Brazilian KCAs, they were new to the region and in the early stage of marketing the brand. During those first couple of





years, it proved hard to pin down celebrity presenters, but now the event has evolved to become one of the biggest awards shows in Brazil and draws a healthy chunk of the country's top talent.

Next up for the Latin American team is the Argentinian version set to debut on-air on October 3. (The pre-voting campaign is currently underway online.) Including the US broadcast, there will be four versions of the KCAs airing across Latin America. Rodriguez says the effort made to bring the US version to Latin American kids was worth it. And given the chance to be part of the voting for the first time ever, kids in Latin America registered 600,000 votes, which made for the largest group of international votes. Her team is already gearing up to be more involved next year by sending Latin American reporters to the orange carpet in L.A. and staging contests for children and their parents to win a trip to the awards ceremony. She says the ratings for the new international US telecast among Latin American kids was very strong, but the Brazilian and Mexican events also topped the ratings charts in kids and tween viewers in the months they aired.

Rodriguez says besides connecting directly with viewers on a local level, staging regional awards is also more advantageous in terms of bringing in revenue from Latin American advertisers. "Local sponsors are more interested in the local versions," says Rodriguez. "The advertisers from manufacturing—toys, clothes and back-to-school categories—represent products that are either very Mexican or very Brazilian and only really work in that territory," she adds.

Over the years Rodriguez has learned a thing or two about producing a show specifically for kids who are at the pre-taped event and those who will be watching online.

Basically a stage and envelopes won't sustain the crowd at hand. So they created the event to mimic a real "grown-up" concert, with kids in the front and parents standing at a safe distance towards the back, and award presentations interspersed throughout.

Enter the Hall of Game Staying far away from the stage-and-envelope format was top priority for Cartoon Network when it produced its inaugural *Hall of Game* awards show. Instead, picture a giant half-pipe with skateboarders, pro-sports mascots doing flips over sets, and motorcycles vaulting over a wall of fire. The sports-focused awards show debuted in February and combined high-energy pre-taped and live footage to wrap around the 90-minute broadcast taped in L.A. Highlights included the Super Sibling award given to tennis star sisters Venus and Serena Williams, the Dance Machine award presented to Cincinnati Bengals star Terrel Owens for his celebratory touchdown moves, and the We Got Game award that had the entire L.A. Lakers NBA team take the stage to receive the honor.

The premise not only dovetailed perfectly with Cartoon's access to parentco Turner's sports division, but as Turner Animation CMO Brenda Freeman explains, it was a vehicle to showcase new talent and promote new shows as well as connect with the coveted target demo of boys and their fathers. Nielsen numbers indicate that *Hall of Game* earned double-digit ratings among target audiences, compared to the same time period the previous year. Kids and boys ages six to 11, nine to 14 and 12 to 17 all charted year-to-year gains—ranging between 29% and 76%—and overall, attracted 1,487,000 viewers.

"Kids feel good knowing that local Latin American stars can also be recognized."

—Tatiana Rodriguez
Nickelodeon Latin America

"There are a lot of awards shows out there, but this one is distinct in that it's grounded in sports and is a sports show for kids," says Freeman. Tony Hawk hosted the evening and sports stars Kobe Bryant (L.A. Lakers), Drew Brees (New Orleans Saints) and Terrell Owens (Cincinnati Bengals) rubbed shoulders with CN celebs including the Dude from *Dude, What Would Happen*, *Destroy Build Destroy*'s Andrew WK and even Lucasfilm's Chewbacca.

Cross promoting Freeman describes the event as a tremendous programming platform for the network that extended the brand during a time when it was starting to expand beyond animation and into live-action adventure, comedy and sports. "We were able to provide different opportunities where brands could really partner with us through the show, either in the event itself, on the ground or on-air," says Freeman. Part of producing a compelling show, she adds, is getting partners involved to create a stunt or appearance for the live event, or a teaser that is seen on-air during the broadcast, such as a new DVD release or a scene from an upcoming movie. "We see if there's a new flavor of a brand that they are able to showcase or unveil during Hall of Game," says Freeman. "We had some of that and we're looking to grow those on the ad sales side."

CN built the awards with a multi-platform approach. Eight weeks before the event, the network began building hype and rolling out awards categories online. "The voting was a huge component to drawing interest and promoting the excitement with what was going to happen during the show," says Freeman. Fans were also able to interact with the awards through the free *Hall of Game* app, which was downloadable via iTunes and let kids add their faces to sports photos, customize pictures with Hall of Game graphics, and share them with friends via Facebook and Twitter. By the time the event finally went to air, the site had received more than 37 million votes for their favorite athletes, teams and sporting moments of the year.

Disney goes multi-platform This summer Disney rolled out an online and on-air event that wasn't an awards show per se, but nevertheless it brought TV stars together in a fun, competitive atmosphere in which winners were crowned and kids were engaged in the entire process. The network's first *Friends for Change Games* ran over four weeks and saw 30 Disney TV celebs separated into four teams to compete in ecologically minded, yet zany challenges. For example, one competition involved rushing to grab color-coded objects off a moving conveyor belt, and then seeing which team could separate and place all of their color-specific "trash" items into the right waste receptacles.

"Our key series are given an added depth and dimension when we're able to show our stars doing something different than they are typically seen doing," says Eric Covert, VP of creative content and production at Disney ABC. "It's a way for us to heighten awareness for those series and a great new opportunity for us to introduce new stars and create a deeper connection with the audience." For



example, Disney Channel's new series *Ant Farm* launched during *Friends for Change*.

Getting kids involved The challenges were broadcast over a month-long period as five-minute interstitials that ran on Disney Channel on Friday, Saturday and Sunday nights between key programs. On Disney XD, the spots aired on Monday and were tailored to focus on specific Disney XD stars. Covert explains that at the end of each interstitial, kids were encouraged to check out Disney.com/friendsforchange, where more footage of the games and interviews with the stars—as well as the opportunity to make a pledge and get involved in earth-friendly change movements—were available. Kids played along, accruing points that they could then donate to their favorite team. The team selected as the fan favorite was ultimately awarded an additional US\$100,000 to donate to its charity of choice.

The series ended with a 30-minute finale that aired on Disney Channel US on July 31, in which the winning "Red Team" raised US\$250,000 for the World Wildlife Fund. The finale was US cable TV's number-one telecast from 8:30 p.m. to 9:00 p.m., with 1.9 million kids six to 11 tuning in. It was also the top scripted telecast across all television with 3.6 million total viewers.

Covert says Disney Channel is in its post-mortem phase now. His team will be reviewing the numbers and seeing what worked best and what to improve on for next year. Though the games didn't seek ad revenue this year, Covert says there are opportunities for sponsorship, and incorporating those in future years will be a priority. **k**

"It was...a great new opportunity for us to introduce new stars and create a deeper connection with the audience."

—Eric Covert
Disney ABC Networks Group

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Crafting hits

It's been more than 20 years since long-running ITV series *Art Attack* first captured the eyeballs and imaginations of kids around the globe. And with its next-gen redux launching on Disney Junior channels this year, it appears the how-to arts & crafts genre—or make-and-do—is currently enjoying something of a renaissance (and demographic expansion) with producers and broadcasters alike.

BY AMANDA BURGESS



De Agostini Super's new tween series *Camilla Store* features real fashion-design student, Fiore, who teaches girls how to hone their style

Nigel Pickard, CEO of Zodiak MEAA/UK Family and Kids, served as executive producer on the original *Art Attack* and says that the appeal of the format is both timeless and universal. "It's entertaining, so the educational component is hidden. You're watching a process, in a nicely filmed three minutes," he says. "It's a piece of magic and a sense of discovery being created in front of your eyes."

That universality is something that makes this genre travel well, including formats and dubbed versions of the originals. Territories with a long tradition of hosted arts & crafts series tend to have more of this programming on-air, but series like the new Disney Junior *Art Attack*, CCI's *Artzooka!* and *Mister Maker* from Zodiak Kids have sold well internationally—and producers are noting a definite uptick in demand.

Why it works A lot of current interest is due to the fact that programming trends are cyclical. Apart from the UK, where there has never been a make-and-do lull, the genre has gone in and out of programming vogue in other territories. Andrew Beecham, SVP of programming for US preschool net Sprout, which premiered its first long-form original arts, crafts and cooking series *Noodle and Doodle* last fall, says he grew up on this type of show in the UK. "And when I moved to the US," he notes, "it struck me as odd that there was not much at all here for preschoolers. We felt this was a genre in which we could take a lead."

Another part of the appeal is that make-and-do taps into key play patterns. "Children all over the world love to make things from household items that might otherwise be thrown away," says Paul Robinson, CEO and co-founder of pan-regional broadcaster KidsCo TV. "The keys to a successful craft show are choosing tasks that are simple and easy, and using items readily available in most households."

This also helps shows to travel better. Whether selling dubs or formats, producers need to speak to their potential broadcast partners and take cultural differences into account. "We wouldn't, for example, use a specific milk carton in a craft project if they don't use milk cartons in Argentina, and we don't use specific brands," says Arnie Zipursky, CEO and co-chairman of Toronto-based CCI Entertainment, producer of live-action/CGI art series *Artzooka!*, which is slated to launch on France 5 this fall and has been localized for Nickelodeon Germany, Discovery Kids Latin America (Portuguese and Spanish) and Kids' CBC in Canada.

But the real appeal of how-to series is their aspirational model. "You start from a desire that is related to the everyday lives of kids," says Massimo Bruno, channel manager of both DeAgostini Kids (kids two to 11) and DeAgostini Super (twins, primarily girls) in Italy. "We have a show called *Free Style*, where kids change their room with the help of a design team. It's a dream for kids, and something they can be involved in."

And what about budget? Is that a dream or nightmare for producers and broadcasters? In general, live-action hosted make-and-do/craft shows are less expensive to produce than fictional series. Producers quote budgets in the US\$40,000 to US\$60,000 per ep range, with costs increasing as animation is added to the media mix.

Make-and-do's demo sweetspot There's a bevy of make-and-do series on the market and target demos range from preschool to tweens, but is there a sweetspot for the genre? Producers and broadcasters appear to be somewhat divided.

Zodiak Kids' Pickard argues that make-and-do works best for the under-seven set. "At that point, the audience is far more open and welcoming to discovery television," he says. "It's tougher for older kids, who have more access to understanding how things are made."

Kay Benbow, controller of UK preschool channel CBeebies, admits that in terms of the ability to reproduce crafts and motor skills, such series appeal to the upper end of the preschool demo. "But younger children will watch if there's a striking design and the presenter is warm and engaging," she says. "For example, [Zodiak's] *Mister Maker* is so appealing—the show is bright and has a pace to it that allows kids to take things in, even if they are quite young."

As for *Artzooka!*, which targets kids six to nine, Zipursky says the series is attracting younger kids—ages three to eight—with the show. "Broadcasters call it a transitional show," he adds.

You also need to program such series in a way that makes them digestible for your broadcast audience. Luckily, most shows of this ilk are multi-platform by design, which enables broadcasters to slice and dice them into interstitial formats.

Sprout's Beecham notes that *Noodle and Doodle* is packaged into 11-minute episodes that can be broken down into a three-minute cookery and a three-minute craft segment. "It's packaged in short, manageable chunks to suit the attention span of a two- to five-year-old," he says.

The host quotient The question of whether to use a host for an arts & crafts or cookery show is one that all producers ask themselves—and while most agree that it's an essential component of this type of programming, others have found creative ways around it.

"For us, a host is really important," says Beecham. "We love the connection that a human host can bring. Everything we do is about crafts kids and parents can do together, so our host, Sean, and our puppet, Noodle, model that behavior—Sean does the tricky stuff and Noodle does the rest."

KidsCo's Robinson concurs. "Hosting is really important. You need a host who is like an older brother or sister—so a bit cool, but not like your mom or dad," he says. "I don't



Jass Time! is one of pan-regional KidsCo's first commissions. The broadcaster is currently looking to add more craft and cooking series to its sked.

care what they look like or their color—it's about their personality and getting kids inspired."

So what do producers and broadcasters look for in a host beyond the cool factor? Real-world experience tops the list. "You have to find a host who really does what you are explaining to kids. So if you're talking about dogs, as we do in our show *Mission Puppy*, you have to have a dog trainer," says DeAgostini Kids/Super's Bruno. "Kids must be confident that you are giving them genuine information."

And according to UK kidcaster CBBC's controller Damian Kavanagh, presenters have to be credible to their

audience. "Kids quickly see through someone who's doing it for the camera," he says. "So somebody who can do something a child will find amazing, who is passionate about a subject area and wants to tell those stories to children is like gold dust. Experience and passion are two incredibly important ingredients." Kavanagh's colleague Benbow echoes that sentiment. "A host has to know, love and understand their audience," she says. "They have to get down *with* the children and get involved—children know when they're being patronized. They have to be the kind of people kids want to spend time with."

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In addition to aspirational appeal, experience, authenticity and passion, a host must possess the charisma and dynamism that motivates and inspires kids to move from viewing to doing. “We really push the notion of finding art everywhere—framing everyday things in your head a certain way so it becomes art,” says Zipursky. “The host really has to sell that, has to push the message ‘let’s celebrate being creative.’ They have to have the natural ability to look at the art and smile at the result; to make kids want to do it.”

Zodiak Kids, producer of CBeebies’ *Mister Maker*, takes all of the above and packages it into a host character profile in the series brand bible. Mister Maker is a funny, friendly, crazy, living cartoon who makes art simple and accessible and loves make-and-do. He’s identifiable not only by his attitude, but also by his bespoke long-tailed jacket, spotted waistcoat, neon socks and patented catchphrases like “Let’s make it in a minute,” “Now it’s time to frame it, frame it, frame it,” and “My making time is over, but yours is just beginning.”

Given the long list of criteria that defines a good arts & crafts/make-and-do host, where do producers and broadcasters find them? That’s also where the jury divides.

“When we look for talent for a show like [*Mister Maker*], it’s usually through drama or theater, someone with performance experience. And more and more, you want that experience to come from live theater,” says Pickard. “It’s rare that you can find someone cold.” But that’s precisely what DeAgostini’s Bruno likes to do. “We go where they live,” he says. “Places like design schools or foundations dedicated to the care of dogs, for example.”

But not all producers choose the time-honored hosting route. Paris-based Moonscoop decided to forego the presence of a host for its live-action/animated preschool series *Ava Riko Teo*, based on the works of French author and artist Mila Boutan, and created using a colorful assemblage of paper cutouts that become the setting for the characters’ adventures. Even the show’s how-to instructional bits at the end of each episode use a pair of anonymous hands to demonstrate the crafts.

“Our heroes enter the stories after unseen children set up a background situation like snow or mountains and then call the characters into the scene. Then the kids add and subtract elements to direct the adventure,” says Maia Tubiana, SVP at Moonscoop. “We thought an adult presence was not needed on-screen—it is needed at home for the activities. Real kids guiding the adventures was an interesting choice, and the reality is that in some European countries, a host or narrator is something broadcasters do not want.”

Tubiana also wanted to ensure that the how-to component wasn’t too prescriptive. “We show in a few steps how to recreate the craft, and the message is always not to duplicate what is shown but to push kids to tell own stories and trigger their imaginations to do it their way,” she says. “We want to show that there’s no one way to do art.”

DIY and digital Today, the make-and-do process is increasingly about digital media in addition to the more traditional arts & crafts, particularly for older kids. The challenge? Making your chosen digital media accessible and age-appropriate.



Cooking shows

A recipe for kids programming success?

With national economies suffering the world over and families focused on home-based activities, it’s no surprise that cooking shows are sizzling on the kids TV scene.

“People are conscious of every single penny they have,” says Andrew Beecham, SVP of programming for US preschool net Sprout. His channel’s first-ever, long-form original series *Noodle and Doodle* connects cooking with crafts and introduces an element of recycling. “We come up with a fantastic food to make that we can then use either for the packaging or food itself to make an age-appropriate craft that looks visually attractive on-screen as well,” he says.

London-based Shine Group, producer of CBBC series *Junior MasterChef*—a kids version of the wildly popular adult format—deliberately developed the show with family viewing in mind. “The contestants are kids, but *Junior MasterChef* was not created with a solely young audience in mind,” says Paul Warwick, executive producer at Shine Group. “In Australia, Network Ten scheduled the show in a key primetime slot and positioned it as a show for the whole family to enjoy together. TF1 in France has similar plans, as do other territories.” On CBBC, the show increased the net’s average share by 21% for its timeslot, and in Australia, it consistently won its timeslot with a 26% average share.

“The quality of cooking among the kids was amazing,” says CBBC Controller Damian Kavanagh. “The audience adored *Junior MasterChef*. We did some research with kids and found they like that it was something practical they could do with their parents, but also felt pride in doing themselves.” Proof positive that the genre works for his audience, Kavanagh cites a new commission from British prodco Love Productions. Set to air this fall, *Junior Bake-Off* allows kids to showcase their artistic flare as they bake cakes. “We want to show UK kids doing things that other UK kids want to do, including using language and reference points that are relatable to them,” Kavanagh says.

In Australia, broadcaster KidsCo is looking to find the right recipe for a cooking show. Says CEO and co-founder Paul Robinson, “Kids and moms love to have fun in the kitchen, so devising a new type of format where we could bring the experience of ‘licking the spoon after the cake has gone into the oven’ to TV is something we are thinking about.” —Amanda Burgess



Not as common in the US, Sprout chose craft series *Noodle and Doodle* as its first long-form original commission to differentiate itself in the market

In 2007, CBBC ran a "Me and My Movie" contest that included a 3D online space where kids could engage with the experience of filmmaking and upload, share and rate one another's films. It was a learning experience for the channel.

"The barrier to entry was quite high," says Kavanagh, who is looking to create online experiences for CBBC that are easier for its audience to engage with. "I want to develop a suite of digital art tools on our website that allow kids to produce short animations, with quick tutorials that show

them how to become content creators," he says. "It's all about piquing their interest and providing the tools and infrastructure to allow them to be involved."

When CCI decided to blend live action and animation in *Artzooka!*, "part of it was about trying to bring the traditional arts & crafts show into the 21st century," says Zipursky. "We teach kids how to create stop-frame animation or art on a computer. We're on Facebook and Twitter. The digital aspect is important to us." The show presents traditional techniques in unconventional ways. And the goal is to show kids that art is everywhere and it's okay to draw outside the lines through projects that include making digital movies, silk-screened t-shirts and lamps made from oranges.

Some tween series have even launched via digital media ahead of their television debut in an effort to engage the demo that lives and breathes social media. Case in point is *Camilla Store* (12 x half hours) from DeAgostini Super, which launched with a blog late last May. The show is hosted by a genuine young-and-hip fashion design student named Fiore who helps tween girls discover and hone their personal style. She takes them around Rome, photographing things the girls like and then heads back to the studio to sketch an outfit that she then shows the girls how to make with what they already own. It was promoted via bus wraps and other outdoor media that drove would-be viewers to the blog first and then the show.

"We think that if you put kids in the center of your positioning map—the 'I' in 'I do'—you'll be successful," says Bruno, who plans to shop the show as a format at MIPCOM. "How-to series are multiplatform-friendly, and the new trend is not only to provide content, but *context*—you have to create communities of interest. Tweens spend a lot of time online, particularly on blogs, and that's why we decided to start with the blog and create a community from there."





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What's next for make-and-do? As for the future of this latest crop of make-and-do series, most note consumer product expansion, website enhancements, digital media extensions—and yes, even more make-and-do programming.

For its part, DeAgostini plans to launch a *Camilla Store* mobile app for the back-to-school timeframe, when new episodes are slated to air. And since the show is set in a fictional retail store/studio, the broadcaster is also considering opening branded pop-up storefronts. Also this fall, Sprout is releasing an iPhone/iPad app for *Noodle and Doodle* that's essentially a branded food matching game. Zodiac Kids, meanwhile, is considering a *Mister Maker* app and online games. "We want to nurture a community of people creating things, swapping things and using elements from each other's work," says Pickard. "We want to see if there's a creative way to do that in a game format."

For *Artzooka!*, CCI plans to take the shapes, elements and color palette of the show's set and translate them into branded art tools with a twist. "The brand is all about looking at something and then looking at it from a different perspective," says Zipursky. "So we're considering things

like a paint brush that works with paint, but flip it and it does something different."

In terms of content, science appears to be the next frontier for how-to and make-and-do shows, with several prodcos indicating an interest in exploring the genre. Zodiac, for example, plans to announce a series in development at MIPCOM that focuses on helping kids to understand why things work the way they do. "Where does water come from? How does a bird fly? We're focusing on light facts that can be demonstrated through animation or objects on a tabletop—light factual education for preschoolers that lends itself to the *Mister Maker* style," says Pickard.

Sciencezooka! is the working title of a spin-off series from CCI. Targeting kids ages six to nine, the show also focuses on presenting friendly scientific facts. "We're taking the element of magic and science—but not pure science and not heavy education," says Zipursky. "We're focusing on things like illusions in science. Kids don't understand how or why things happen, like prisms. We want to bring kids into that world and show them how they too can create magic and science tricks." 

Hosts with the most

Considering a host for your how-to/make-and-do series? Consult our handy checklist for host must-haves.

✓ **Real-world Expertise** Hosts have to talk the talk and walk the walk

✓ **The cool factor** Hosts should never be seen as parental, but more as an older brother or sister—someone kids want to spend time with

✓ **Passion** Hosts need to love what they do *and* the stories they tell

✓ **Authenticity** Kids know when they're being patronized, so hosts need to be the real deal and love working with kids

✓ **Dynamism** It helps if a host has a theater or performance background. Combined with authenticity, this helps motivate and inspire kids.

Mix. Repeat. Success!



Zodiac Kids' *Mister Maker*

Cartoon Movie

The Co-Production Forum for European Animation Films

7-9 March 2012 / Lyon / Rhône-Alpes



www.cartoon-media.eu



First Take



Running through 2014, here's a sneak peek at Hollywood's upcoming kid-friendly feature films and their associated licensing and promotional details. You'll find a healthy mix of stop-motion, 3D and live-action films, like long-awaited **The Muppets**, with a few combining those styles into one feature. Beyond that, the sequels just keep on coming.

STORY
LINE
(A=animation
L=live action)

STUDIO &
DISTRIBUTOR

LICENSING
CONTACT

PROMOTIONS
CONTACT

LICENSEES &
PROMOTIONAL
PARTNERS



PUSS IN BOOTS November 4, 2011

(CGI/3D) Well before Puss ever met Shrek, the notorious fighter, lover and outlaw Puss in Boots becomes a hero when he sets off on an adventure with the tough and street-smart Kitty Softpaws and the mastermind Humpty Dumpty to save his town.

DreamWorks Animation/
Paramount Pictures

Domestic: Brad Woods, head of licensing and retail marketing, 818-695-7011, brad.woods@dreamworks.com
International: Sheila Clarke, head of international consumer products, retail and promotions, 818-695-7542, sheila.clarke@dreamworks.com

Linda Kehn, head of theatrical promotions, 818-695-7569; linda.keh@dreamworks.com
David Bynder, head of home video promotions, 818-695-7031, david.bynder@dreamworks.com

Licensees: Ape Entertainment, Dalmation Press, Hallmark, Penguin Books, THQ

Licensing and promo opps: Theatrical and DVD promotional opportunities are available and DreamWorks is seeking additional partners in select categories.



HAPPY FEET 2 November 18, 2011

(CGI/3D) The sequel to the Academy Award-winning animated film follows up on the story of a penguin who could not sing but knew how to dance.

Warner Bros.

Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
International: Jordan Solitto, EVP of international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.solitto@warnerbros.com

Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, Warner Bros. Consumer Products, 818-954-3008, karen.mctier@warnerbros.com
International: Jordan Solitto, EVP of new initiatives & international licensing, Warner Bros. Consumer Products, 818-954-7807, jordan.solitto@warnerbros.com

Licensing and promo opps: WBCP's licensing program is in development.



ARTHUR CHRISTMAS November 23, 2011

(Stop motion/CGI) The Christmas-themed movie highlights the technological advances at the North Pole. Out of 600 million children, one child is left without a gift and it is up to Arthur, Santa's misfit son, to get the last present halfway across the world before Christmas Day.

Sony Pictures Animation/
Columbia Pictures

Gregory Economos, SVP of Sony Pictures Global Consumer Products, 310-244-4188, gregory_economos@spe.sony.com

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

Licensees: Cardinal Games, The Bridge Direct, American Greetings, Santa's Best, Sterling Publishing, Rizzoli Intl, Spin Up Games



THE MUPPETS

November 23, 2011

ALVIN AND THE CHIPMUNKS: CHIPWRECKED

December 16, 2011

THE ADVENTURES OF TINTIN: SECRET OF THE UNICORN

December 23, 2011

THE LORAX

March 2, 2012

THE PIRATES! BAND OF MISFITS

March 30, 2012

STORY LINE
(A=animation, L=live action)

(L) Kermit the Frog, Miss Piggy, Fozzie Bear, Gonzo, Animal and the rest of the Muppet gang unite with Jason Segel and Amy Adams in time for the 2011 Thanksgiving holiday weekend.

(L/CGI) Alvin, Simon, Theodore and The Chipettes are up to their usual antics while aboard a luxury cruise ship, until they become 'chipwrecked' on a desert island.

(3D) Directed by Steven Spielberg, *Tintin* chronicles the adventures of the classic character, created by Georges Remi, and his terrier named Snowy as they travel the world.

(CGI) From producer Chris Meledandri's Illumination Entertainment comes a CGI adaptation of the classic 1971 Dr. Seuss fable about a forest creature, the consequences of greed and the enduring power of hope.

(Stop motion/3D) The film tells the story of the luxuriantly bearded Pirate Captain, a somewhat less-than-successful terror of the High Seas. With his rag-tag crew in tow, he goes on a quest from the exotic shores of Blood Island to the foggy streets of pirate-hating Victorian London to win the coveted Pirate of the Year award.

STUDIO & DISTRIBUTOR

Walt Disney Pictures

Fox 2000/New Regency Productions/Bagdasarian Productions/Twentieth Century Fox

Paramount Pictures

Universal Pictures

Aardman Animations/Sony Pictures Animation/Columbia Pictures

LICENSING CONTACT

Brian Siegel, director of franchise development, Disney Consumer Products, 818-544-0505, brian.siegel@disney.com

Pam Kunick-Cohen, SVP of global brand management, Fox Consumer Products, 310-369-3750, pam.kunick-cohen@fox.com

Brian Miller, SVP of worldwide marketing partnerships & licensing, 323-956-5351, brian_miller@paramount.com

Susan Brandt, president of licensing and marketing, Dr. Seuss Enterprises, 858-459-9744, susanb@drseuss.com

Gregory Economos, SVP of Sony Pictures Global Consumer Products, 310-244-4188, gregory_economos@spe.sony.com

PROMOTIONS CONTACT

David Sieden, director of national promotions, Buena Vista Pictures Marketing, 818-560-4232, david.sieden@disney.com

Rita Drucker, SVP of marketing, 310-369-3125, rita.drucker@fox.com

Mindy Hamilton, SVP of worldwide marketing partnerships, 323-956-2872, mindy_hamilton@paramount.com

Michelle Hagen, VP & GM of theatrical promotions, Universal Partnerships & Licensing, 818-777-8175, michelle.hagen@nbcuni.com

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

LICENSEES & PROMOTIONAL PARTNERS

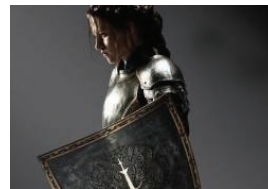
Licensees: adidas, Spirit Hoods, Threadless, Noir, USAopoly, Pez

Licensees: Isaac Morris, Mad Engine, SGI Apparel, Build-A-Bear Workshop, Majesco Entertainment

Licensing and promo opps: Paramount is looking to fill out automotive, beverage, beauty, electronics, financial, insurance, QSR, shipping, sports, tech, travel, wireless and pet products.

Licensing and promo opps: Universal is currently seeking promotional partners while Dr. Seuss Enterprises continues to roll out The Lorax's 365-day-a-year program.

Licensing and promo opps: Sony is exploring opportunities in select categories.



THE AVENGERS

May 4, 2012

BATTLESHIP

May 18, 2012

MEN IN BLACK 3

May 25, 2012

SNOW WHITE AND THE HUNTSMAN

June 1, 2012

MADAGASCAR 3

June 8, 2012

STORY
LINE
(A=animation,
L=live action)

(L) The Avengers brings together for the first time the superhero team of Marvel Comics characters including Iron Man, Captain America, Thor and the Hulk, who are forced to band together to battle the biggest foe they've ever faced.

(L/3D) Peter Berg is producing and directing the action-adventure film based on Hasbro's classic naval combat game that unfolds across the seas, in the skies and over land.

(L) Will Smith and Tommy Lee Jones return in the third installment of the sci-fi franchise.

(L) The new version of the fairytale from *Alice in Wonderland* producer Joe Roth features Kristen Stewart as the only person in the land fairer than the evil queen (Charlize Theron), who is out to destroy her.

(CGI/3D) The third installment of the Madagascar franchise, and the first to be released in 3D, the film will see Alex the lion, Marty the zebra, Gloria the hippo, and Melman the giraffe still fighting to get home to the Big Apple. This time, the road takes them through Europe.

STUDIO &
DISTRIBUTOR

Marvel Studios/Paramount Pictures

Universal Pictures

Sony Pictures/Columbia Pictures

Universal Pictures

DreamWorks Animation/Paramount Pictures

LICENSING
CONTACT

Domestic: Paul Gitter, president of consumer products, North America, 212-576-4026, pgitter@marvel.com
International: Sandrine de Raspide, EVP of Marvel Entertainment International, 44-207-858-2004, sderaspide@marvel.com

Bryony Bouyer, SVP of consumer products for the Americas, Hasbro, 401-431-8277, bbouyer@hasbro.com

Gregory Economos, SVP of Sony Pictures Global Consumer Products, 310-244-4188, gregory_economos@spe.sony.com

Domestic: Cindy Chang, VP and GM of licensing, Universal Partnerships & Licensing, 818-777-2067, cindy.chang@nbcuni.com
International: Ray De La Rosa, VP of international licensing, Universal Partnerships & Licensing, 818-777-5694, ray.delarosa@nbcuni.com

Domestic: Brad Woods, head of licensing and retail marketing, 818-695-7011, brad.woods@dreamworks.com
International: Sheila Clarke, head of international consumer products, retail and promotions, 818-695-7542, sheila.clarke@dreamworks.com

PROMOTIONS
CONTACT

Douglas Finberg, EVP of international marketing, Marvel Studios, 310-550-3100, dfinberg@marvel.com

Michelle Hagen, VP & GM of theatrical promotions, Universal Partnerships & Licensing, 818-777-8175, michelle.hagen@nbcuni.com

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

Michelle Hagen, VP & GM, of theatrical promotions, Universal Partnerships & Licensing, 818-777-8175, michelle.hagen@nbcuni.com

Linda Kehn, head of theatrical promotions, 818-695-7569; linda.keh@dreamworks.com
David Bynder, head of home video promotions, 818-695-7031, david.bynder@dreamworks.com

LICENSEES &
PROMOTIONAL
PARTNERS

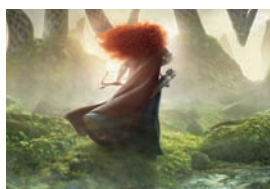
Licensing and promo opps: Marvel is looking to assemble a roster of licensees across all core categories.

Licensing and promo opps: Universal is currently seeking promotional partners.

Licensees: Jakks Pacific, Activision

Licensing and promo opps: Universal is currently seeking partners, and given Stewart's appeal with tween and teen girls, it's likely that the merch program is headed in that direction.

Licensees: Dalmatian Press, Disguise, Fisher-Price, Hallmark, iStorytime, Mattel, Penguin Books
Licensing and promo opps: Theatrical and DVD promotional opportunities are available and DreamWorks is seeking additional partners in select categories.



BRAVE June 22, 2012

THE AMAZING SPIDER-MAN July 3, 2012

ICE AGE: CONTINENTAL DRIFT July 13, 2012

HOTEL T September 21, 2012

FRANKENWEENIE October 5, 2012

STORY
LINE
(A=animation,
L=live action)

(CGI) Princess Merida defies her parents by following her interest in archery, but she inadvertently jeopardizes her father's kingdom in the process. Set in the Highlands of Scotland, *Brave* sees the courageous Merida confront tradition, destiny and the fiercest of beasts.

(L) Director Marc Webb takes on the latest installment of the popular franchise. Andrew Garfield stars as Peter Parker/Spider-Man and Emma Stone portrays Gwen Stacy.

(3D) *Ice Age's* Manny, Diego and Sid embark on a new adventure after a cataclysm sets an entire continent adrift. Separated from the rest of the herd, they use an iceberg as a makeshift ship, which launches them on a seafaring quest.

(CGI) The infamous Prince of Darkness is also the owner of Hotel Transylvania, a luxurious "five-stake" resort where the world's monsters get away from humans. Dracula also uses the hotel to protect his teenage daughter Mavis, who ends up meeting a curious young human named Jonathan.

(Stop motion/3D) From Tim Burton comes a new tale about a boy and his dog. After unexpectedly losing his beloved canine Sparky, young Victor harnesses the power of science to bring his best friend back to life—with just a few minor adjustments.

STUDIO &
DISTRIBUTOR

Disney Pixar

Marvel Studios /Sony Pictures

Blue Sky/Twentieth Century Fox

Sony Pictures Animation/Columbia Pictures

Walt Disney Pictures

LICENSING
CONTACT

Brian Siegel, director of franchise development, Disney Consumer Products, 818-544-0505, brian.siegel@disney.com

Domestic: Paul Gitter, president of consumer products, North America, 212-576-4026, pgitter@marvel.com
International: Sandrine de Raspide, EVP of Marvel Entertainment International, 44-207-858-2004, sderaspide@marvel.com

Pam Kunick-Cohen, SVP of global brand management, Fox Consumer Products, 310-369-3750, pam.kunick-cohen@fox.com

Gregory Economos, SVP of Sony Pictures Global Consumer Products, 310-244-4188, gregory_economos@spe.sony.com

Brian Siegel, director of franchise development, Disney Consumer Products, 818-544-0505, brian.siegel@disney.com

PROMOTIONS
CONTACT

David Sieden, director of national promotions, Buena Vista Pictures Marketing, 818-560-4232, david.sieden@disney.com

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

Rita Drucker, SVP of marketing, 310-369-3125, rita.drucker@fox.com

Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Marketing, 310-244-3999, mary_robino@spe.sony.com

David Sieden, director of national promotions, Buena Vista Pictures Marketing, 818-560-4232, david.sieden@disney.com

LICENSEES &
PROMOTIONAL
PARTNERS

Licensees: Mattel, CDI, Tolly Tots, Hallmark, World Trends, Townley
Licensing and promo opps: Disney CP is on the lookout for partners in role play, plush, apparel, accessories, home décor, stationery, food and beauty.

Licensing and promo opps: Spider-Man Merchandising is looking to assemble a roster of licensees across all categories.

Licensing and promo opps: Fox is currently seeking partners across all categories.

Licensing and promo opps: Sony is exploring opportunities in select categories.

Licensing and promo opps: Disney is looking for partners in apparel, accessories, home décor, collectibles, collector figures, stationery, beauty, pet costumes/toys and books.



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RISE OF THE GUARDIANS November 21, 2012

(CGI/3D) When an evil spirit known as Pitch lays down the gauntlet to take over the world, the immortal Guardians must join forces for the first time to protect the hopes, beliefs and imagination of children all over the world.

DreamWorks Animation/
Paramount Pictures

Domestic: Brad Woods, head of licensing and retail marketing, 818-695-7011, brad.woods@dreamworks.com
International: Sheila Clarke, head of international consumer products, retail and promotions, 818-695-7542, sheila.clarke@dreamworks.com

Linda Kehn, head of theatrical promotions, 818-695-7569; linda.keh@dreamworks.com
David Bynder, head of home video promotions, 818-695-7031, david.bynder@dreamworks.com

Licensees: Dalmatian Press, iStorytime, Simon & Schuster
Licensing and promo opps: DreamWorks is seeking additional partners in select categories including gifts, collectibles, apparel and DVD.

THE CROODS March 22, 2013

(CGI/3D) The comedy-adventure takes us back to the beginning—to a previously undiscovered era known as the Croodaceous. A newcomer from the future helps the Croods family navigate its way into the bright tomorrow

DreamWorks Animation/
Paramount Pictures

Domestic: Brad Woods, head of licensing and retail marketing, 818-695-7011, brad.woods@dreamworks.com
International: Sheila Clarke, head of international consumer products, retail and promotions, 818-695-7542, sheila.clarke@dreamworks.com

Linda Kehn, head of theatrical promotions, 818-695-7569; linda.keh@dreamworks.com
David Bynder, head of home video promotions, 818-695-7031, david.bynder@dreamworks.com

Licensees: Dalmatian Press, Fisher-Price, iStorytime, Mattel, Simon & Schuster
Licensing and promo opps: DreamWorks is seeking additional partners in select categories including gifts, collectibles, apparel and DVD.

DESPICABLE ME 2 July 3, 2013

(CGI) Gru, his girls and his vast army of minions return in *Despicable Me 2*, the follow-up to the blockbuster feature that grossed more than US\$540 million at the box office worldwide.

Illumination Entertainment/
Universal Pictures

Domestic: Cindy Chang, VP and GM of licensing, Universal Partnerships & Licensing, 818-777-2067, cindy.chang@nbcuni.com
International: Ray De La Rosa, VP of international licensing, Universal Partnerships & Licensing, 818-777-5694, ray.delarosa@nbcuni.com

Michelle Hagen, VP & GM of theatrical promotions, Universal Partnerships & Licensing, 818-777-8175, michelle.hagen@nbcuni.com

Licensing and promo opps: Universal is currently seeking licensing and promotional partners across the board.

TURBO July 19, 2013

(CGI/3D) *Turbo* is the story of a snail with a dream of winning the Indy 500. When a freak accident gives him extraordinary speed, Turbo sets out to try to make his dream come true.

DreamWorks Animation/
Paramount Pictures

Domestic: Brad Woods, head of licensing and retail marketing, 818-695-7011, brad.woods@dreamworks.com
International: Sheila Clarke, head of international consumer products, retail and promotions, 818-695-7542, sheila.clarke@dreamworks.com

Linda Kehn, head of theatrical promotions, 818-695-7569; linda.keh@dreamworks.com
David Bynder, head of home video promotions, 818-695-7031, david.bynder@dreamworks.com

Licensees: Fisher-Price, Mattel
Licensing and promo opps: DreamWorks is seeking additional partners in select categories including gifts, collectibles, apparel and DVD.

AlsoSlated

THE HUNGER GAMES March 23, 2012

In the big-screen adaptation of the bestselling young adult series by Suzanne Collins, a young girl joins a survival contest in order to save her community in a dystopian future. Lionsgate is already eyeing a November 2013 release date for the film's sequel. **Lionsgate**

SMURFS 2 August 2, 2013

Sony is seeing blue once again. The sequel to this summer's blockbuster is in the works to follow up the first film, which has already exceeded expectations, taking home US\$35.6 million at its US premiere. **Sony Pictures**

HOW TO TRAIN YOUR DRAGON 2 June 20, 2014

This sequel to the worldwide 2010 smash about geeky Viking teen Hiccup and his fiercely protective dragon pal Toothless that grossed US\$490 million worldwide will be preceded by a CGI series that's set to debut on Cartoon Network US in 2012. Details about the plot of the second feature are being kept under wraps. However, the studio has announced the first movie's all-star voice talent roster, including Jay Baruchel, Craig Ferguson, America Ferrera, Jonah Hill, Christopher Mintz-Plasse, TJ Miller and Kristen Wiig, will return. **DreamWorks Animation**

TEENAGE MUTANT NINJA TURTLES 2014

The live-action adventure based on the popular teenage, sewer-dwelling, reptile ninjas is currently in development. **Paramount Pictures**

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They didn't call it **Love Birds** in 2009, did they? **It's all my fault.** We might only be creating entertainment for kids, yet **our jobs are important too.** We can share stories and shows that exhibit **love and compassion.** I can't remember a single other **thing about it**, except at the end when you would see this kid and they would just keep piling toys in his arms. **Money talks.**

- Dimensional Branding Group's **Larry Seidman** positing why *Angry Birds* struck a chord with recession-weary consumers
- **Paul McKeown**, from UK indie One Hand Clapping, taking full responsibility for creating wacky toon *Cheese Toastie Brain Monster*
- **Frank Mosvold** of Oslo-based Kool Produktion on how Norway's July tragedy underscores the importance of expressing love over hate
- Disney Junior's **Nancy Kanter** reminisces about her favorite childhood show, WNEW's *Wonderama*
- Exim CEO **Elias Hofman** noting that Argentina's animation industry could lose its cost edge over its rival, if Brazil's currency drops in value

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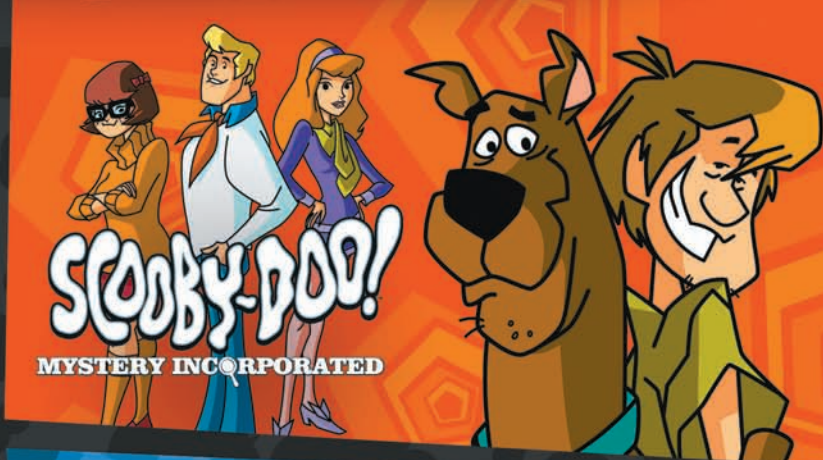
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